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THEOCRITUS

KYNASTON

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THE

IDYLLS AND EPIGRAMS

COMMONLY ATTRIBUTED TO

THEOCRITUS

WITH ENGLISH NOTES

BY

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P R E F A C E

I HAVE endeavoured, in writing the Notes to this Edition of Theocritus, to give such help as would be required by boys in the higher forms of schools, and to offer remarks which would not be beneath the notice of men reading Classics at the Universities. I have purposely dealt more with illustration than with criticism ; giving references without quotation to books which the readers are likely to have at hand, and quoting the passages referred to from less common books.

It may perhaps seem a useless work (and by some be considered no work at all) to edit Theocritus without an elaborate critical examination of the Text, and a dissertation upon the genuineness of those Idylls which have been declared unworthy of the Syracusan Poet. But the time requisite for the former, which must be spent in collating MSS., and in overcoming the difficulties of such an occupation by daily experience, can only be at the disposal of those whose sole business and pleasure it is so to spend it. Would that I were one of that number ! I know no author who would better repay such a work than Theocritus ; the elegance of whose natural flow of graceful verse must attract with ever increasing power those who ‘listen to his sweet pipings.’

Many have already ably worked to bring this music to the ears and hearts of those to whose tongues its utter-

ance is dead: the editions of Wuestemann, Ahrens, Ziegler, Meineke, Fritzsche, Wordsworth, and Paley, are well known to all scholars. I have spent what time my professional duties would allow in reading my author over and over again with their help: which help I gratefully acknowledge. They are all more or less my creditors, with little chance of being repaid. I have followed Paley's text¹ in the Idylls, and Meineke's in the Epigrams, with very few differences indeed; but not without weighing carefully, and I hope judiciously, the merits of various readings. Any fresh conjectures, by one who has scarcely seen a MS. of the author, would be impertinent; for surely, as far as criticism of the text is concerned, an Editor should either learn to judge for himself from the MSS., or be content to follow humbly those who have done so.

With regard to the genuineness of certain Idylls, there are no more arguments on either side to be adduced than those which have already appeared in such works as Reinhold's *De Genuinis Theocriti Carminibus*, &c.; in spite of which any decision is as far off as ever, and not likely to be brought nearer by any number of future volumes.

I have added, in an appendix, translations of some select passages into English verse. Admirers of Theocritus are already in possession of Mr. Calverley's elegant translation of the whole: so I can scarcely hope that mine will be read; but they will be found literal, if they have no other merit.

H. SNOW.

ETON, May 1869.

¹ See Preface to 4th Edition.

PREFACE TO THE FOURTH EDITION

As the text of Fritzsche seems now to be pretty generally adopted by Classical Examiners, and that of Ahrens is the basis of the 'Teubner' edition, I have thought it advisable to use the former as the main text, and to give in foot-notes the readings of Ahrens' and Paley's texts, where the variations are important.

H. KYNASTON, D.D.

CHELTENHAM, *June* 1885.

PREFACE TO THE FIFTH EDITION

IN the present Edition a good deal of matter has been added to the Notes and to the Introduction: and passages from the newly-discovered Mimiambics of Herodas have been quoted, wherever such illustration appears interesting. References have been carefully verified. Several passages however are still left, whose interpretation is very uncertain: nor can we expect any clearer light to be thrown on these until a more systematic examination and collation of the existing MSS. shall have been made.

H. KYNASTON, D.D.

DURHAM, *March* 1892.

PRELIMINARY REMARKS

ON THE

LIFE AND WRITINGS OF THEOCRITUS

SINCE our information respecting the life and writings of Theocritus is derived, amongst other sources, from certain statements made by the ancient grammarians, and prefixed to the MSS. containing his poems, it seems worth while to commence by quoting those statements in full, and making them the foundation of these remarks. I therefore subjoin a literal translation of them as they appear, in their most recently emended condition, in an edition by Ziegler (dated 'Tubingae, 1867') of the Scholia upon Theocritus, taken from the Codex Ambrosianus, 222.

I. The first is a brief account of the poet's parentage and times :—'Theocritus, the bucolic poet, was a Syracusan by birth, and son of Simichus, as he himself says—

Σιμιχίδα, πᾶ δὴ τὸ μεσαμέριον πόδας ἔλκεις ;

(Id. 7. 21) :

but some say that "Simichides" was a nickname ; for it is reported that he was flat-nosed (σιμός) in appearance, and the son of Praxagoras and Philina. He became a disciple of Philetas and Asclepiades, whom he mentions,

[i. e. Id. 7. 40 . . . οὔτε τὸν ἑσθλὸν

Σικελίδαν νίκημι τὸν ἐκ Σάμῳ οὔτε Φιλητᾶν,]

and flourished at the time of Ptolemy, surnamed son of Lagus; and being clever in the composition of bucolic poetry, gained considerable distinction. According to some, however, his name was Moschus, though he was called Theocritus.'

Some of these statements call for a few remarks:—

1. The idea of Simichidas being a patronymic evidently arose from Theocritus speaking of himself under that name in Idyll 7; and those who wished to coin some originality for themselves, invented the derivation from *σῑμός*. No doubt the word had no particular meaning, but was an assumed name.

2. The mention of Praxagoras and Philina is due to Epigram 22, which distinguishes him from his namesake the orator and sophist of Chios, but is probably the composition of Artemidorus, the author of an Epigram quoted below about the collection of the bucolic poems.

3. The Sicelidas mentioned in Id. 7. 40 was, doubtless, Asclepiades. Of the connection with Philetas it is not known whether personal instruction, or merely the influence of his works is meant. Philetas, a poet and grammarian of Cos, mentioned several times by Propertius and Ovid, as a model for elegiac poets (see Prop. 2. 34. 31; 3. 1. 1; 4. 6. 2; Ovid Art. Am. 3. 329, &c.), was tutor to Ptolemy Philadelphus, at whose court the intimacy between him and Theocritus must have been fostered at the time when the latter was at Alexandria, before he began to distinguish himself.

4. We may fix the birth of Theocritus at Syracuse, and at a date between the limits B.C. 315 and 312, and must assign the period of his distinction to the age of Ptolemy Philadelphus rather than to that of his father, the son of Lagus; and, in fact, it is so assigned in the Greek Argument to Idyll 1.

He spent his youth and early manhood in the island of Cos, where he studied under Philetas; and here belonged to a sort of pastoral club or guild of poets, which he was possibly instrumental in founding. The members of this guild seem

to have adopted pseudonyms, such as Simichidas (Theocritus), Sicelidas (Asclepiades), and perhaps Battus (Callimachus). Other poets from Samos may have been associates, and certainly Nicias of Miletus, who had studied medicine under Erasistratus at Samos, was one of this fraternity. Theocritus dedicated to him *Idylls* 11 and 13, and visited or intended to visit him when he was settled as a physician at Miletus, as appears from *Id.* 28. Aratus (the author of the *Phaenomena*) was also one of Theocritus' intimate friends at Cos, and is addressed by him in *Id.* 6, and mentioned in *Id.* 7. It is uncertain whether Theocritus left Cos before the death of Philetas ; but it is probable that he returned to Sicily before B.C. 280. Here he continued the series of bucolic poems begun in Cos ; and perhaps visited the South of Italy and Miletus. Here also he no doubt courted the favour of the Sicilian grandees ; but that he did so in vain may be gathered from *Id.* 16, which must have been written before Hieron II. had defeated the Mamertines at the river Longanus and been saluted as king, i. e. between B.C. 274 and 270. This appeal being unsuccessful, the poet turned to Ptolemy Philadelphus, bidding for his recognition with *Idyll* 14, and not being disappointed in this quarter took up his abode at Alexandria at all events before B.C. 269, and remained there until his death in the reign of Ptolemy Euergetes.

II. The next introductory excursus is about the origin of bucolic poetry :—‘They say that bucolic poetry had its origin, and made great progress, in Lacedaemonia. For while the Persian war was still threatening, and terrifying all Greece, there was in existence a festival of Artemis Caryatis ; and because the girls and boys had hidden themselves on account of the tumult of the war, certain rustics entered into the temple and sang the praises of Artemis in their own songs ; and seeing that the strange music was agreeable, the custom abode and was preserved. But others say that bucolic poetry was first originated at Tyndaris in Sicily ; for Orestes, when

he was carrying away the image of Artemis from Tauri in Scythia, was warned by an oracle to wash in seven rivers flowing from one source; so he, coming to Rhegium in Italy, washed away the uncleanness in what are called "the diverging brooks," and then came across the strait to Tyndaris in Sicily; and the inhabitants, singing the praises of the goddess in their own compositions, became the originators of a regular custom.

'But the true account is this: Once, when there had been a sedition among the Syracusans, and many citizens had perished, upon the re-establishment of concord Artemis was considered to have been the cause of the reconciliation; and the rustics brought gifts and sang the praises of the goddess with joy, and so gave rise to rustic minstrelsy. And they say that they used to sing furnished each with a loaf ornamented with several figures of wild beasts, and a wallet filled with a mixture of seeds, and wine in a goatskin, dispensing a libation to those who met them; and that they wore crowns round their heads, and stag's horns on their foreheads, and had crooks in their hands: and that the winner took the loser's loaf, and while he remained at Syracuse the losers went about into the neighbourhood collecting food: and that they sang many jestful and laughable ditties, and added, for the sake of good luck, the words—

δέξαι τὰν ἀγαθὰν τύχην,
 δέξαι τὰν ὑγίειαν
 ἂν φέρομεν παρὰ τᾶς θεοῦ,
 ἂν ἐκαλέσσατο τήνα.'

In the above there is really to be seen a trace of the germ of bucolic poetry among the Dorian nations. These rival rustics sang, no doubt, such fanciful ballads as that of Daphnis, the typical love-lorn cowherd, or the kindred one of Comatas (7. 78), which indicate national or local traditions of pastoral life, preserved in the memory of the herdsmen of the day. This

style of rude half-extemporized buffo-acting, was continued by persons called λογόμμοι, αὐτοκάβδαλοι, γελωτοποιοί, &c. in Magna Graecia and Sicily, who had their head-quarters at or near Tarentum: such were very probably (though how shockingly vulgarized!) the 'scurrae' who amused Horace and his friends on their journey to Brundisium. This was the kind of thing that Theocritus developed into a separate branch of literature, followed by many imitators in after ages; who, however, compared with their model, were like

‘Those many jackdaw-rhymers, who with vain
Chattering contend against the Chian bard,’

as he himself says (Id. 7. 47) of Homer's imitators.

III. There are also a few sentences about the style of Theocritus' poetry as follows:—‘All poetry has three styles; the descriptive, the dramatic, and the mixed. Now the bucolic is a mixture composed, as it were, of every form: consequently it is more agreeable from the variety of its manner, consisting at one time of the descriptive, at another of the dramatic; and anon of the mixed, or combination of descriptive and dramatic; and sometimes of something else. But as far as possible it moulds the characters of rustic folk, with thorough cheerfulness representing the heavy dulness of clownish life: and it has avoided the unwieldy and bombastic style of composition. It should be known, moreover, that the name Idyll means “the little poem,” from the word εἶδος, a representation or picture; not from ἡδύλλιον, connected with ἡδω, to please.’

1. The poems of Theocritus are bucolic and mimic, epic, and lyric: the first two classes may be taken together as one, because all his bucolic or pastoral idylls are more or less mimic. Besides the comedy of which Epicharmus was the representative (486 B. C.), there were also smaller pieces of comic character such as the *mimes* of Sophron (448 B. C.), and his son Xenarchus: these were dialogues or dramatically

treated scenes of life among the lower classes, remarkable for wit and proverbial language. Theocritus is very fond of imitating these, and does so particularly in Idd. 2, 14, 15. These are the most mimic; the others belonging to the bucolic class are Idd. 1, and 3 to 11 inclusive, and 21 (which last, however, differs in being a picture of fishermen's life), and are pictures of the daily life of out-door labourers. It is to these that his fame is due: to the perfectly natural colouring which they show. Dryden, in his Preface to the Second Miscellany, compares him in this respect to Tasso — 'It was said of Tasso, in relation to his similitudes, *mai esce del bosco*; that he never departed from the woods, that is, all his comparisons were taken from the country.' We have no drawing-room shepherds and shepherdesses here in silk stockings and sentiment, no Arcadian bowers of romantic bliss; but are among the cows and sheep and goats in earnest, where the heroes and heroines leave a whiff of their cheesemaking occupations behind them as they pass, which the poet does not attempt to conceal by any perfume of affectation. Their manners and conversation are what must be expected from their class: innocence and refinement may adorn the conventional Corydon and Amaryllis, but their absence is no source of regret in the real Lycidas, 'whom no one meeting would have failed to recognise, ἐπεὶ αἰπόλῳ ἔξοχ' ἑώκει.' There is the same difference between the real wild-looking peasant of the Campagna of Rome and the property-bedizened hireling who haunts the studios and finds a place in the photographic album of every Cook's excursionist; or between the actual *Sennerinn* who welcomes the Alpine traveller with a *jodel* and a truss of well-tempered hay, and the damsel who sings in the Chorus of *Guglielmo Tell* at Covent Garden. Mr. Lang, in the introductory essay to his translation of Theocritus, shows that the refined sentiments expressed by the Sicilian shepherds in some of these Idylls were quite natural to them, by quoting extracts from the love-songs of modern Greek peasants full

of delicacy and natural grace. Theocritus gives us nature, not behind the footlights, but beneath the truthful blaze of Sicily's sunlit sky. For it was there that the first vibrations of his spontaneous note were heard in their original purity, before art could distort them with allegory, or echo weaken them with imitation. This is all the more remarkable from the contrast which it offers to what Kingsley¹ calls the 'artificial jingle' of the Alexandrian School. Simplicity, honesty, truth, and beauty, recommend Theocritus as a genuine artist. For a specimen of his landscape-painting, take the picture of Phrasidamus' pic-nic, in Idyll 7 (see Appendix, page 239); and the descriptions of cattle coming home to their stalls in Id. 16. 90 foll. and in Id. 25. 92 foll.

Of these bucolic Idylls, the 5th and 8th are specimens of singing matches, in which the challenged person had to answer his rival's songs and phrases with symmetrical compositions of his own. A specimen of this 'capping' stanzas is seen in Horace Od. 3. 9.

2. In the Second Class (the Epic Poems) must be placed Idylls 13, 16, 17, 22, 24, 25, 26. In these Theocritus is out of his element so to speak, and writes more in the artificial Alexandrian style. We see in them a greater freedom of prosody, particularly in the matter of *hiatus*. Whenever any harsher instances of it occur, they appear to be referable to the example of Homer, as for instance in Id. 25. 274 ἐπεὶ οὐκ ἔσκε σιδήρῳ is defended by Hom. Od. 5. 364, and 8. 585, where the last syllable of ἐπεὶ in *arsis* is long before οὐ. Upon this subject of *hiatus* in general the student is recommended to consult Wuestemann's learned preface to his edition of Theocritus.

In Idyll 25 there are a great number of spondaic lines, a proportion of one in every ten. Idylls 22 and 26 imitate the old Homeric hymns: the 16th and 17th are inferior and dull, though they appear to be modelled after the style of Pindar.

¹ Alexandria and her Schools, Lect. 2.

But even in those which seem at first least like Theocritus, there comes out now and then a gleam of his brightness which the reader gladly hails.

3. To the Third Class (the Lyric Poems) belong Idylls 12, 18, 28, 29, and Bergk's newly-discovered 31, which are all of great elegance, especially the famous 28th, which is supposed to accompany the present of an ivory distaff made by Theocritus to the wife of his friend Nicias.

IV. Finally, these prolegomena of the grammarians quote two Epigrams, the former of which is assigned (both there, and in Anthol. Pal. 9. 205) to the grammarian Artemidorus, and refers to the collection of the bucolic poems; it runs as follows:—

Βουκολικαὶ Μοῖσαι σποράδες ποκά, νῦν δ' ἄμα πᾶσαι
ἐντὶ μιᾷς μάνδρας, ἐντὶ μιᾷς ἀγέλας.

This Artemidorus was a disciple of the famous grammarian Aristophanes; and any collection of bucolic poems that existed at that time (i. e. rather before 200 B. C.) would have contained every scrap of poetry attributed to Theocritus, or Bion, or Moschus. We see therefore how easily genuine works of Theocritus may have been lost, and spurious poems attributed to him, in the process of selection subsequently made from this original collection. Hence have arisen the doubts, arguments, and criticisms upon the genuineness of the several poems usually attributed to Theocritus, to which criticism every fresh editor is expected to contribute the results of his experience or imagination.

The latter of these Epigrams will be found in the Text, No. 22.

V. With regard to the different dialects employed by Theocritus, their variety can scarcely be considered as an argument against the genuineness of the Idylls in which they are used, but rather seems to be a proof of his skill in adapting them to different styles of composition. The real Doric

dialect does not come naturally to him: he employs it only to represent more faithfully the conversation of the characters whom he introduces. Of the Doric dialect, we find two forms: one, a harsher form, employed in the first eleven, the thirteenth, fourteenth, and fifteenth Idylls, or, in other words, in those which belong to the Bucolic and Mimic Class; this dialect may be called the Sicilian or Syracusan, being such as would most faithfully reproduce the actual *patois* of the people represented in those Idylls; this is shown in the word *ἀρμοῖ* (4. 51); *τίν*, and *τυ*, for the *accusative* of *σύ* (11. 39, 55, 68; 1. 56, 60, 62); and the accusative plural of the second declension ending in *-ος*, as *λύκος*, *παρθένος*. The other form is milder, and more nearly approaching the dialect of Pindar; it is found in Idylls 18 to 21 inclusive, and in 23, 24, 26, and 27, which are classed for the most part as Epic, and Epigrammatic.

The Epic dialect is most strongly developed in Idyll 16; and in Idylls 17, 22, and 25, has a considerable mixture of Doric forms: it is, in fact, in these Idylls that the Alexandrian usages appear most prominently. Theocritus seems to have mistaken the sense of several Homeric words, e.g. *ἵσκον* 22. 167; *ἔκηλος* 25. 100; *ἀγοστός* 17. 129: there are also words used in these which are not to be found in the Bucolic Idylls, e.g. *γεγαῶτες* 17. 26; *δαιτῆθεν* 17. 28; *ἔσκον* 25. 274.

The Aeolic dialect is employed in the 28th Idyll, which is modelled after Alcaeus, both in style and dialect.

VI. It seems not out of place here to give some general account of the Doric dialect. Its principal characteristics are, generally, breadth and openness, and dislike of sibilant forms: this is remarked by the bystander, in Id. 15. 88, who says of the chattering women:—

ἐκκναισεῦντι πλατειάσδοισαι ἅπαντα.

1. In detail: first with regard to consonants, this dialect

retained the letter τ in words where the Ionic and Attic had changed it into σ , e. g. before ι in the middle of words, as $\pi\lambda\acute{o}\upsilon\tau\iota\omicron\varsigma$ for $\pi\lambda\acute{o}\upsilon\sigma\iota\omicron\varsigma$, $\pi\lambda\acute{\alpha}\tau\iota\omicron\varsigma$ for $\pi\lambda\eta\sigma\iota\omicron\varsigma$, $\gamma\epsilon\rho\omicron\nu\tau\acute{\iota}\alpha$ for $\gamma\epsilon\rho\omicron\nu\sigma\acute{\iota}\alpha$; and in the 3rd pers. sing. and plur. of verbs in $-\mu\iota$, as $\phi\alpha\tau\acute{\iota}$, $\phi\alpha\nu\tau\acute{\iota}$, $\tau\iota\theta\acute{\epsilon}\nu\tau\iota$, $\upsilon\phi\acute{\iota}\eta\tau\iota$, &c., and in tenses of $\pi\acute{\iota}\pi\tau\omega$, as $\pi\epsilon\tau\omicron\acute{\iota}\omicron\sigma\alpha\iota$, $\pi\epsilon\tau\omicron\nu\tau\epsilon\sigma\sigma\iota$. Also in the 3rd pers. plur. of verbs in $-\omega$ it retained the termination in $-\omicron\nu\tau\iota$ which the Latin inflexion $-ant$, $-ent$, &c. shows to have been the original. In the 1st pers. plur. this dialect kept the termination $-\mu\epsilon\varsigma$ instead of $-\mu\epsilon\nu$, where again the Latin $-mus$ points to the original form: it also changed ζ into $\sigma\delta$ by transposing the $\delta\sigma$ of which that double consonant was formed; and in all inflexions of verbs in $-\zeta\omega$ changed σ into ξ , and occasionally also in those of verbs not ending in $-\zeta\omega$, and in nouns derived from them; e. g. $\acute{\epsilon}\phi\theta\alpha\xi\alpha$ from $\phi\theta\acute{\alpha}\nu\omega$; $\kappa\lambda\acute{\alpha}\xi$ for $\kappa\lambda\acute{\epsilon}\iota\varsigma$.

2. Secondly, in vowels: we find in this dialect α used instead of η universally: $\alpha\iota$ for α , and $\omicron\iota$ for $\omicron\upsilon$ in the terminations of participles of uncontracted verbs, as $\tau\acute{\upsilon}\psi\alpha\iota\varsigma$, $\tau\acute{\upsilon}\pi\tau\omicron\iota\sigma\alpha$; and in nouns ω for $\omicron\upsilon$, as $\delta\acute{\omega}\lambda\alpha$, $\beta\omega\kappa\acute{o}\lambda\omicron\varsigma$, and $\omicron\acute{\iota}$ for $\omicron\upsilon$, as Μοῖσαι : $\epsilon\omicron$ and $\epsilon\omicron\upsilon$ contracted into $\epsilon\upsilon$, as $\acute{\alpha}\tau\iota\mu\alpha\gamma\epsilon\lambda\epsilon\upsilon\acute{\nu}\tau\epsilon\varsigma$, $\pi\omicron\iota\epsilon\upsilon\acute{\nu}\tau\iota$, $\mu\epsilon\nu\epsilon\upsilon\acute{\nu}\tau\iota$, $\pi\omicron\iota\omicron\lambda\omicron\gamma\epsilon\upsilon\sigma\alpha$, $\acute{\epsilon}\rho\rho\epsilon\upsilon\nu$; $\alpha\omicron$, $\alpha\omicron\upsilon$, and $\alpha\omega$ contracted into $\hat{\alpha}$, as $\pi\epsilon\iota\nu\hat{\alpha}\nu\tau\iota$, $\pi\epsilon\iota\nu\hat{\alpha}\mu\epsilon\varsigma$, and in the genitive plural feminine in $\hat{\alpha}\nu$: $\alpha\epsilon$ and $\alpha\epsilon\iota$ however are contracted into η , as $\acute{\epsilon}\phi\omicron\acute{\iota}\eta$, $\acute{\epsilon}\rho\eta$, $\acute{\epsilon}\rho\eta\eta\nu$. We find also the ι thrown out of the diphthong $\epsilon\iota$ in the 2nd pers. sing. and the present infinitive, as $\beta\acute{o}\sigma\kappa\epsilon\nu$, $\sigma\upsilon\rho\acute{\iota}\sigma\delta\epsilon\varsigma$; the same diphthong also, when bearing a circumflex accent, changed into $\hat{\eta}$, as $\kappa\omicron\sigma\mu\hat{\eta}\nu$ for $\kappa\omicron\sigma\mu\acute{\epsilon}\iota\nu$, $\hat{\eta}\mu\epsilon\nu$ for $\epsilon\acute{\iota}\nu\alpha\iota$, $\kappa\hat{\eta}\nu\omicron\varsigma$ for $\kappa\acute{\epsilon}\iota\nu\omicron\varsigma$. The $-as$ of the acc. plur. fem. of the 1st declension is shortened; and the termination of the same case of the 3rd declension changed into $-\omega\varsigma$ or $-\omicron\varsigma$. Lastly, after the σ of the 1st future active and middle, the Dorians inserted ϵ , and contracted and circumflexed the terminations throughout, as $\acute{\epsilon}\rho\psi\hat{\omega}$, $\delta\omicron\kappa\alpha\sigma\epsilon\acute{\iota}\varsigma$, $\beta\alpha\sigma\epsilon\upsilon\mu\alpha\iota$, $\lambda\upsilon\gamma\iota\zeta\epsilon\acute{\iota}\nu$, &c.

VII. With the exception of some Elegiacs in Idyll 8, and the lyric metres of Idd. 28 and 29, all the Idylls are in Hexa-

meter Verse. But it is a peculiar type of Hexameter : and its peculiarity consists in this, that in an average of five lines out of every six in the Bucolic Idylls there is a *caesura* closing the 4th foot ; and whenever this is the case, the 4th foot is a Dactyl. This latter condition is so nearly invariable that in all the thoroughly Bucolic Idylls (i. e. the first eleven, and the 21st) there are but ten instances in 1123 lines of a *spondaic caesura* at the end of the 4th foot ; six of these occur in the 11th Idyll, which may perhaps be accounted for by a desire to express want of refinement in the love-song of the Cyclops. There are many more apparent violations of this rule ; but in them the 4th foot ends with a monosyllabic preposition, or conjunction, or article, so immediately connected with the following word as to destroy the *caesura*. This peculiarity is called the ‘Bucolic Caesura,’ and gives the verses a lighter and prettier movement than that of the ordinary Heroic Hexameter. It is curious that it gives the lines also a striking resemblance in form to the refrain of the wandering minstrels mentioned above :—

ἄν φέρομε παρὰ τᾶς θεοῦ, ἄν ἐκαλέσσατο τήνα.

VIII. Another peculiarity of Sicilian poetry was the refrain verse, such as we find in Idyll 1, in the story of Daphnis, lines 64, 70, &c., and in Idyll 2, lines 17, 22, 27, 69, 75, &c. This occurs also in Aeschylus, in the first chorus of the ‘Supplices’ : and in Bion’s Epitaph on Adonis :—

αἶ αἶ τὰν Κυθήρειαν ἀπώλετο καλὸς Ἄδωνις,

and in Moschus’ Elegy on Bion,

ἄρχετε Σικελικαὶ τῷ πένθεος ἄρχετε Μοῖσαι,

and in their Latin imitators, e. g.

‘Incipe Maenalius mecum, mea tibia, versus—

Ducite ab urbe domum, mea carmina, ducite Daphnin.’

Virg. E. 8.

Again in Catullus, 61 and 62, in the invocations to Hymen:
and *ibid.* 64. 328, &c.:

‘Currite, ducentes subtemina, currite, fusi:’

and in Ovid:—

‘Impia quid dubites Deianira mori?’

Her. ix.

and

‘Tempora noctis eunt: excute poste seram.’

Amor. i. 6, &c.

The number of lines which intervene between each repetition of the refrain seems to be arbitrary.

Readings of ZIEGLER'S THEOCRITUS (Third Edition)
compared with KYNASTON'S Fifth Edition.

IDYLL I.

- Lines 1, 2. τήνα, ᾧ
 6. χιμάρῳ . . . ἔστε
 22. τᾶν Κραναϊᾶν
 30. κεκονιμένος
 46. πυρναίαις
 51. ἀκρατισμὸν
 68. ποταμοῖο
 82. τί τὸ
 96. λάθρια
 97. λυγιεῖν
 98. ἧ ρ' οὐκ αὐτὸς
 106, 7. Z. places in brackets,
 so also 108, 111
 118. Δωρίδος
 128. φέρειν πακτοῖο
 134. Z. places in brackets
 136. γαρύσαιντο
 143. ὥς κεν

IDYLL II.

- Line 3. βαρὺν εἶντα
 3, 10, 159. καταδήσομαι
 4. οὐδέποθ' ἵκει
 33. ἀναιδῆ
 60. καθ' ὑπέρτερον, ᾧς ἔτι καὶ
 νύξ
 61. Z. places in brackets
 85. ἐξεσάλαξε
 106. ἐν δὲ μετώπῳ
 126. εὐδὸν τ', εἴ κε μόνον

IDYLL III.

- Line 5. μή τι
 21. καὶ αὐτίκα
 23. ἀμπλέξας
 27. καῖκα δῆποθάνω
 28. ὅκα μεν μενναμένω
 31. ᾧ Γροιδῶ
 37. ἧ ῥά γ' ἰδησῶ

IDYLL IV.

23. ἐς Στομάλιμον
 46. σίτθ' ᾧ

IDYLL V.

- Line 3. οὐκ ἀπὸ τᾶς κρᾶνας; σίττ'
 ἀμνίδες.
 14. οὐ μὰν οὐ
 25. κίναδος . . . ἴσω
 49. κῶνοις
 71. εὐθύνης
 120. ἧ δῆ
 121. Γραίας . . . τίλλει
 125. δέ τ' οἶσνα
 129. κέχυνται
 145. κερούτιδες

IDYLL VI.

- Line 12. θέοισαν
 22. κοῦ μ' ἔλαθ', οὐ, τὸν ἐμὸν
 ἔνα καὶ γλυκὺν, ᾧ περ
 ὄρημι
 24. φέροι ποτὶ

- Line 29. *σίγα*
 40. after this line Z. reads, in brackets, ἃ πρῶν ἀμάν-
 τεσσι παρ' Ἱπποκίωνι
 ποταύλει.

IDYLL VII.

- Line 10. *ἄνυμες*
 46. *εὐρυμέδοντος*
 59. *ταὶ τὰ*
 62. *εὐπλοος*
 70. *αὐταῖσιν*
 134. *οἶναρέαισι*
 146. *βραβίλοισι*
 147. *ἐπτάενες*
 152. Z. places in brackets

IDYLL VIII.

- Line 22. Z. places in brackets
 25. Z. gives to Menalcas
 26, 7. Z. gives to Daphnis
 32. Z. places in brackets
 42. *καὶ δρύες*
 52 f. Z. supposes a hiatus of
 four lines for Daphnis,
 and gives 53-56 to
 Menalcas; see K.'s
 critical note.
 53. *Κροίσεια*
 56. *Σικελικὰν*
 56. Z. supposes the loss of a
 stanza by Daphnis and
 Menalcas: 57-60 he
 gives to Daphnis.
 74. *λόγον*
 92. *πρᾶτος παρὰ ποιμέσι Δάφνις*

IDYLL IX.

- Lines 1-6. Z. places in brackets
 6. *ἔμποθεν*

- Line 13. *ἐρῶντι*
 19. *ζει*
 28. *φῶδαν*
 30. *μή πω*
ὀλοφύγγονα

IDYLL X.

- Line 16. *ποταύλει*
 18. *χροῖξειθ' ἃ*
 19. *μωμᾶσθαι*
 25. *ποιῖτε*
 38. *ποέων*
 48. *φεύγοι*
 50. *ἄρχεσθ' ἀμύοντας*

IDYLL XI.

- Line 14. *ἀπ' αἰόνος*
 21. *σφριγανωτέρα*
 33. *ὑπεστι*
 42. *ἀφίκευσο*
 51. *σποδῶ*
 70. *φλασσῶ*

IDYLL XIII.

- Line 5. *ᾠμφιτρύωνος*
 31. *ἄροτρα*
 48. *ἐξεσόβησεν*
 61. [*ὥς δ' ὀπότ' ἠυγένειος ἀπό-*
προθι λῖς ἔσακούσας]
 62. *νεβροῦ φθεγξαμένας τις ἐν*
οὔρεσι, λῖς ἔσακούσας
 63. *ἐξ εὐνᾶς σπεύσαι κεν*
 64. *τοῖος χήρακλῆς τότ'*
 68. *ναῦς μὲν ἀρμέν'*
 72. *ἀμθρεῖται*

IDYLL XIV.

- Line 1. *ἄλλα*
 39. *μάστακα δοῖσα*
 43. *Κένταυρος*

- Line 44. εἴκατι· ταὶ δ' ὀκτώ, ταὶ δ'
 ἐννέα, ταὶ δὲ δέκ' ἄλλαι,
 46, 47. ἀλλάλων. οὐδ' εἰ Θρα-
 κιστὶ κέκαρμαι, οἶδε
 60. Z. places in brackets

IDYLL XV.

- Line 7. ἐκαστοτέρω ἔμ' ἀποικεῖς
 8. τήνος· ἐπ'
 11. Δίκωνα
 15. τὰ πρόαν
 18. ταῦτᾱ
 32. παῦε. ὁκοῖα θεοῖς
 37. προτέθεικα
 62. κάλλισται
 76. ὥθει, καὶ τὸ
 98. καὶ πέρυσιν
 103. μαλακαὶ πόδας
 115. πλαθάνω
 121. ἀεξομενᾶν
 139. γεραίτερος
 142. Πελοπηιαδᾶν...Πελασγῶ.
 145. τὸ χρῆμα σοφώτερον ἂ
 θήλεια.

IDYLL XVI.

- Line 4. ἄμμες δὲ βροτοὶ οἶδε
 ... ἀείδωμεν.

IDYLL XVII.

- Line 19. αἰολομίτρας
 38. γυναικῶν
 50. ἔας ... τιμᾶς
 70. ἴσον καὶ, and the line is
 placed in brackets.
 72. ἀπὸ
 120. αἶδι πάντα
 121. μούνος δὲ
 125. ἴδρυνται
 137. ἐκ Διὸς αἰτέω

IDYLL XVIII.

- Line 20. οὐδὲ μί'
 22. ἄμμες δ' αἶ
 25. τᾶν οὐδ' ἄν
 28. διαφαίνειτ'
 29. μέγα λᾶον
 32. ἐκ ταλάρω
 43, 45. πρᾶταί . . . πράτα

IDYLL XIX.

- Line 8. ὥς τυτθὸς . . . ταλικά ποιεῖς

IDYLL XXI.

- Line 4. ἐπιμύσσησι
 10. τε λῆγα
 18. θλιβομένα
 28. ποιεῖ τοι
 32. οὐ γὰρ νικαξῇ
 42. βεβαῶτα
 45. ἄρτον
 48. τεινόμενον περικλόμενον
 εὐρὺν
 53. παντᾶ τοι
 56. ἐγὼν
 65. εἰ γάρ με Κνώσσων

IDYLL XXII.

66. ὀρθός;
 75. κοίλην
 85. ἰδρεῖη
 90. ἐτάραξε
 104. πυγμῇ
 109. στῆθός τε καὶ ἰξὺν
 113. πάσσονα
 121. ἐπὶ λαγόνος
 122. Z. places in brackets
 135. ἀείδω
 150. Z. places in brackets
 153. τάδ' ἔειπα

Line 162. βούλονται κε
223. αἰοδαί.

IDYLL XXIV.

Line 17. ἐξειληθέντες
26. ἴετο
60. ἀκρόχλοον
68. ὦς
93. νέεσθαι
105. ἐπὶ σκοπὸν εἶναι οἰστὸν
112. σοφίσματα
124. ἀνέχεσθαι
127. δέδαεν

IDYLL XXV.

Line 36. ἡέ τι
48. ὅστις ἐπ' ἀγρωτῶν γερα-
ρῶτερος
63. ἰδῶν,
76. ὁθούνεκεν αἰὲν ἔρυντο
77. αὔλιν κοῦ
103. κωλοπέδιλ'
114. θεῶν

Line 137. λεῦσσόν τε
212. στρεπτήν
215. πάρος τί με
216. τοῖα
228. ἐν τρίβῳ ὑλήεντι
236. ὅ μοι ὁ πρὶν
271. πελῶριος

IDYLL XXVI.

Line 27. οὐκ ἀλέγω... ἀπεχθήμεναι

IDYLL XXVIII.

Line 3. θέρσεισ' . . . ὑμάρτη . . .
Νείλεος
5. τυῖδε . . . αἰτήμεθα
6. κἀντιφιλήσομεν
16. ἀπὸ
17. καὶ γάρ τοι
25. φίλων

EPIGRAMS.

iii. 6. καταγρόμενον

Z. omits Epigg. ix, xxii, xxiv.

THEOCRITUS.

IDYLLS AND EPIGRAMS.

✓
~~10~~

✓
~~10~~

✓
~~XIX~~
75.

✓
~~10~~

✓
~~10~~

IDYLL I.

Thyrsis and the Goatherd.

Thyrsis.

Ἄδύ τι τὸ ψιθύρισμα καὶ ἃ πίτυς, αἰπόλε, τήνα
 ἃ ποτὶ ταῖς παγαῖσι μελίσσεται, ἄδν δὲ καὶ τὸ
 συρίσδες^ο μετὰ Πᾶνα τὸ δεύτερον ἄθλον ἀποισῇ.
 αἶκα² τήνος ἔλη κεραὸν τράγον, αἶγα τὸ λαψῇ.
 αἶκα δ' αἶγα λάβη τήνος γέρας³, ἐς τὲ καταρρεῖ 5
 ἃ χίμαρος· χιμάρῳ δὲ καλὸν κρέας (ἔστέ κ') ἀμέλξης.

Goatherd.

ἄδιον, ὦ ποιμήν, τὸ τεδὸν μέλος, ἢ τὸ καταχῆς⁶
 τήν' ἀπὸ τᾶς πέτρας καταλείβεται ὑψόθεν ὕδωρ.
 αἶκα ταὶ Μοῖσαι τὰν οἶδα δῶρον ἄγωνται,
 ἄρνα τὸν σακίταν^ο λαψῇ γέρας· αἶ δέ κ' ἀρέσκη 10
 τήναις ἄρνα λαβεῖν, τὸ δὲ τὰν ὄν ὕστερον ἀξή·

Thyrsis.

λῆς⁴, ποτὶ τὰν Νυμφᾶν, λῆς, αἰπόλε, τεῖδε καθίξας,
 ὥς τὸ κάταντες⁷ τοῦτο γεώλοφον⁸ αἶ τε μυρῖκαι,^ο
 συρίσδεν; τὰς δ' αἶγας ἐγὼν ἐν τῷδε ἱομευσῶ.

Goatherd.

οὐ θέμις, ὦ ποιμήν, τὸ μεσαμβρινόν¹⁰, οὐ θέμις ἄμμιν
 συρίσδεν· τὸν Πᾶνα δεδοίκαμες· ἢ γὰρ ἀπ' ἄγρας 16

11. τήνας . . . ἐξεῖς Ahrens.

13. Ahrens omits this line; ᾗ τε

Paley.

1. συρίζω - hē.
 2. ὄν
 3. χιμαρος - hē.
 6. μουδῖ B
 7. κάταντες
 8. γεώλοφον
 10. μεσαμβρινόν

τανίκα κεκμακῶς ἀμπαύεται· ἐστὶ δὲ πικρός,

καὶ οἱ αἰεὶ ὀριμεῖα¹ χολὰ ποτὶ ῥινὶ κάθηται.

(ἀλλὰ (τὸ γὰρ δῆ, Θύρσι, τὰ Δάφνιδος ἄλγ' αἶδες,

καὶ τὰς βουκολικὰς ἐπὶ τὸ πλεόν ἵκεο μοίσας,) 20

δεῦρ', ὑπὸ τὰν πετεῖαν ἐσδώμεθα, τῷ τε Πριήπῳ

καὶ τὰν Κρανιαδῶν² κατεναντίον, ἅπερ ὁ θῶκος

τῆνος ὁ ποιμενικὸς καὶ ταὶ δρυές. αἱ δὲ κ' αἰέσης,

ὥς ὅκα³ τὸν Λιβύαθε ποτὶ Χρόμιν ἄσας ἐρίσδων,

αἶγά τέ τοι δωσῶ διδυματόκον ἐς τρίς ἀμέλξαι, 25

ἃ, δὴ⁴ ἔχουσ' ἐρίφως⁵ ποταμέλγεται ἐς δύο πέλλας,

καὶ βαθὺν κισσύβιον⁶, κεκλυσμένον ἀδέϊ κηρῷ,

ἀμφῶες, νεοτευχές, ἔτι γλυφάνοιο⁷ ποτόσδον·

τῷ περὶ μὲν χεῖλη⁸ μαρύεται ὑψόθι κισσός,

κισσὸς ἐλιχρύσῃ⁹ κεκονισμένος¹⁰ ἃ δὲ κατ' αὐτὸν 30

καρπῷ ἔλιξ εἰλείται ἀγαλλομένα κροκόεντι·¹¹

ἔντοσθεν δὲ γυνά, τὶ θεῶν δαίδαλμα, τέτυκται,

ἀσκητὰ¹² πέπλω τε καὶ ἄμπυκι. πὰρ δὲ οἱ ἄνδρες

καλὸν ἐθειράζοντες¹³ ἀμοιβὰς¹⁴ ἄλλοθεν ἄλλος

νεικέουσ' ἐπέεσσι· τὰ δ' οὐ φρενὸς ἀπτέται αὐτὰς· 35

ἀλλ' ὅκα¹⁵ μὲν τήνον ποτιδέρκεται ἄνδρα γελᾶσα,

ἄλλοκα δ' αὖ ποτὶ τὸν ῥιπτεῖ¹⁶ νόον. οἱ δ' ὑπ' ἔρωτος

δηθὰ κυλοιδιόωντες ἐτώσια μοχθίζοντι.¹⁷

τοῖς δὲ μέτα γριπεύς¹⁸ τε γέρων, πέτρα τε τέτυκται

λεπράς, ἐφ' ἧ σπεύδων μέγα δίκτυον ἐς βόλον ἔλκει 40

ὁ πρέσβυς, κάμνοντι τὸ καρτερόν ἀνδρὶ εἰκώς. 16. ὡς δὴ καὶ

φαίης κεν γυίων νιν ὅσον σθένος ἔλλοπιεύειν· 17. ὡς δὴ καὶ

ὧδέ οἱ ᾤδῃκαντι¹⁹ κατ' αὐχένα πάντοθεν ἵνες,

καὶ πολὺ περ εἰόντι· τὸ δὲ σθένος ἄξιον ἄβας. 18. ὡς δὴ καὶ

τυτθὸν²⁰ δ' ὅσον ἀπῶθεν ἀλιτρύτοιο γέροντος. 19. ὡς δὴ καὶ

vs - hee 30. κεκορημένος A. 5. ἐρίφως - γράβηδ

39. τὼς A and P. 6. ὡς δὴ καὶ 7. ὡς δὴ καὶ 8. ὡς δὴ καὶ 13. ὡς δὴ καὶ 18. ὡς δὴ καὶ

1 πυρραλαῖς σταφυλαῖσι καλὸν βέβριθεν ἄλωά·
 τὰν ὀλίγος τις κῶρος ἐφ' αἵμασιαῖσι φυλάσσει
 ἡμενος. ἀμφὶ δέ μιν δὴ ἄλωπεκες, ἃ μὲν ἀν' ὄρχως
 φοιτῇ σινομένα τὰν τρώξιμον, ἃ δ' ἐπὶ πῆρα
 πάντα δόλον κεύθοισα, τὸ παιδίον οὐ πρὶν ἀνησεῖν 50
 φατί, πρὶν ἢ ἀκράτιστον ἐπὶ ξηροῖσι καθίξῃ.
 αὐτὰρ ὅγ' ἀνθερίκεσσι καλὰν πλέκει ἀκριδοθήραν,
 σχοίνῳ ἐφαρμόσδων μέλεται δέ οἱ οὔτε τι πῆρας,
 οὔτε φυτῶν τοσσῆνον, ὅσον περὶ πλέγματι γαθεῖ.
 παντὰ δ' ἀμφὶ δέπας περιπέπταται ὑγρὸς ἄκανθος, 55
 αἰολίχον τι θέημα· τέρας κέ τυ θυμὸν ἀτύξαι.
 τῷ μὲν ἐγὼ πορθμεῖ Καλυδωνίῳ αἰγά τ' ἔδωκα
 ὦνον, καὶ τυρόεντα μέγαν λευκοῖα γάλακτος.
 οὐδέ τί πα ποτὶ χεῖλος ἐμὸν θίγεν, ἀλλ' ἔτι κεῖται
 ἄχραντον. τῷ κέν τυξμάλα (πρόφρων) ἀρεσαίμαν, 60
 αἶκα μοι τὸ φίλος τὸν ἐφίμερον ὕμνον αἰείσης.
 κοῦτι τυ κερτομέω. πόταγ', ὦ γαθέ· τὰν γὰρ ἀοιδὰν
 οὔτι πα εἰς Αἴδαν γε τὸν ἐκλελάθοντα φυλαξεῖς.

Thyrsis.

ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' ἀοιδᾶς.
 Θύρσις ὅδ' ὥξ Αἴτνας, καὶ Θύρσιδος ἀδέα φωνά. 65
 πᾶ ποκ' ἄρ' ἦσθ', ὅκα Δάφνις ἐτάκετο, πᾶ ποκα, Νύμφαι;
 ἢ κατὰ Πηνειῷ καλὰ τέμπεα, ἢ κατὰ Πίνδῳ;
 οὐ γὰρ δὴ ποταμῷ γε μέγαν ῥόον εἶχετ' Ἀνάπῳ,
 οὐδ' Αἴτνας σκοπιάν, οὐδ' Ἀκιδος ἱερὸν ὕδωρ.

ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' ἀοιδᾶς. 70
 τῆνον μὰν ἠῶες, τῆνον λύκοι ὠρύσαντο,
 τῆνον χῶκ ὄρυμοῖο λέων ἔκλαυσε θανόντα.

50. τεύχοισα P. 56. Αἰολικὸν P; τοι θᾶμα τέρας τέ τι A. 61.

αἰείσαις A. 65. αἶδ' ἀ φωνά A.

1 orchard
2 thyrsis
3 + 100 - vines

6. τυροειδής - cheese
7 lily.

ἄρχετε βουκολικᾶς, Μοῖσαι φίλοι, ἄρχετ' αἰοιδᾶς.
 πολλαί οἱ πὰρ ποσσὶ βόες, πολλοὶ δέ τε ταῦροι,
 πολλαὶ δ' αὖ δαμάλαι καὶ πόρτιες ὠδύραντο. 75

ἄρχετε βουκολικᾶς, Μοῖσαι φίλοι, ἄρχετ' αἰοιδᾶς.
 ἦνθ' Ἑρμῆς πρᾶτιστος ἀπ' ὄρεος, εἶπε δέ· Δάφνι,
 τίς τυ κατατρύχει; τίνος, ὦ γαθέ, τόσσον ἐράσαι;

ἄρχετε βουκολικᾶς, Μοῖσαι φίλοι, ἄρχετ' αἰοιδᾶς.
 ἦνθον τοὶ βούται, τοὶ ποιμένες, ὥπόλοι ἦνθον, 80

πάντες ἀνηρώτευν, τί πάθοι κακόν. ἦνθ' ὁ Πρίηπος
 κῆφα, Δάφνι τάλαν, τί νὺ τάκειαι; ἃ δέ τε κῶρα
 πᾶσας ἀνὰ κράνας, πάντ' ἄλσεα ποσσὶ φορεῖται,

ἄρχετε βουκολικᾶς, Μοῖσαι φίλοι, ἄρχετ' αἰοιδᾶς,
 / ζατεῦσ'· ἃ δύσερός τις ἄγαν καὶ ἀμάχανός ἐσσι. 85

* * * * *

τὼς δ' οὐδὲν ποτελέξαθ' ὁ βωκόλος, ἀλλὰ τὸν αὐτῷ
 ἄννε πικρὸν ἔρωτα, καὶ ἐς τέλος ἄννε μοίρας.

ἄρχετε βουκολικᾶς, Μοῖσαι φίλοι, ἄρχετ' αἰοιδᾶς.
 ἦνθέ γε μὰν ἀδεία καὶ ἃ Κύπρις γελάοισα, 95
 λάθρη μὲν γελάοισα, βαρὺν δ' ἀνὰ θυμὸν ἔχοισα,
 κεῖπε· τὸν θῆν τὸν ἔρωτα κατεύχεο, Δάφνι, λυγίξειν·
 ἄρ' οὐκ αὐτὸς ἔρωτος ὑπ' ἀργαλέῳ ἐλυγίχθης;

ἄρχετε βουκολικᾶς, Μοῖσαι φίλοι, ἄρχετ' αἰοιδᾶς.
 τὰν δ' ἄρα χῶ Δάφνις ποταμείβετο· Κύπρι βαρεῖα, 100
 Κύπρι νεμεσσατά, Κύπρι θνατοῖσιν ἀπεχθής·
 ἦδη γὰρ φράσδῃ πάνθ' ἄλιον ἄμμι δεδύκειν;
 Δάφνις κῆν αἰδᾷ κακὸν ἔσσεται ἄλγος ἔρωτι.

ἄρχετε βουκολικᾶς, Μοῖσαι φίλοι, ἄρχετ' αἰοιδᾶς.
 οὐ λέγεται τὰν Κύπριν ὁ βωκόλος, ἔρπε ποτ' Ἰδαί, 105

77, 78, 79. A omits. 84, 92, 93. A omits. 85. ζαλῶ σ', ᾧ
 δυσερῶς A. 96. λάθρια P; λάδρα μὲν ἐκγελώωσα A.

ἔρπε ποτ' Ἀγχίσαν· τηνεὶ δρύες, ὧδε κύπειρος.
[ὧδε καλὸν βομβεῶντι ποτὶ σμάνεσσι μέλισσαι.]

ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' αἰοιδᾶς.
ῥαῖος χῶδωνις, ἐπεὶ καὶ μάλα νομεύει,
καὶ πτώκας βάλλει, καὶ θηρία πάντα διώκει.

F ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' αἰοιδᾶς.
αὐτὶς ὅπως στασῇ Διομήδεος ἄσπον ἰοῖσα,
καὶ λέγε· τὸν βούταν νικῶ Δάφνιν, ἀλλὰ μάχευ μοι.

ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' αἰοιδᾶς.
ὦ λύκοι, ὦ θῶες, ὦ ἄν' ὦρεα φωλάδες ἄρκτοι,
χαίρεθ'· ὁ βουκόλος ὑμῖν ἐγὼ Δάφνις οὐκ ἔτ' ἄν' ὕλαν,
οὐκ ἔτ' ἄνὰ δρυμῶς, οὐκ ἄλσεα. χαῖρ' Ἀρέθουσα,
καὶ ποταμοί, τοὶ χεῖτε καλὸν κατὰ Θύμβριδος ὕδωρ.

ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' αἰοιδᾶς.
Δάφνις ἐγὼν ὅδε τήνος, ὁ τὰς βόας ὧδε νομεύων,
Δάφνις ὁ τὼς ταύρως καὶ πόρτιας ὧδε ποτίσδων.

ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' αἰοιδᾶς.
ὦ Πὰν Πάν, εἴτ' ἐσσι κατ' ὦρεα μακρὰ Λυκαίω,
εἴτε τύ γ' ἀμφιπολεῖς μέγα Μαίναλον, ἐνθ' ἐπὶ νᾶσον
τὰν Σικελάν, Ἑλίκας δὲ λίπ' ἡρίον, αἰπύ τε σᾶμα
τῆνο Λυκαονίδαο, τὸ καὶ μακάρεσσιν ἀγατόν.

|| **||** λήγετε βουκολικᾶς, Μοῖσαι, ἴτε, λήγετ' αἰοιδᾶς.
ἐνθ' ὦ ἴναξ, καὶ τάνδε φέρ' εὐπάκτοιο μελίπνουν
ἐκ κηρῷ σύριγγα καλάν, περὶ χεῖλος ἐλκτάν.
ἦ γὰρ ἐγὼν ὑπ' ἔρωτος ἐς Ἀἶδος ἔλκομαι ἥδη.

λήγετε βουκολικᾶς, Μοῖσαι, ἴτε, λήγετ' αἰοιδᾶς.
νῦν ἴα μὲν φορέοιτε βάτοι, φορέοιτε δ' ἄκανθαι,
ἀ δὲ καλὰ νάρκισσος ἐπ' ἀρκεύθοισι κομάσαι·

107, 108. A omits. 110, 111. A omits. 120, 121. A inserts after 130. 125. λίπε βίον Fritzsche. 128. φέρειν πακτοῖο A.

πάντα δ' ἑναλλα γένοιτο, καὶ ἅ πίτυς ὄχνας ἐνείκει,
 Δάφνις ἐπεὶ θνάσκει· καὶ τὰς κύνας ὠλαφος ἔλκοι, 135
 κῆξ ὀρέων τοὶ σκῶπες ἀηδόσι δηρίσαιντο.

λήγετε βουκολικᾶς, Μοῖσαι, ἴτε, λήγετ' αἰοιδᾶς.
 χῶ μὲν τόσσ' εἰπὼν ἀπεπαύσατο· τὸν δ' Ἀφροδίτα
 ἤθελ' ἀνορθῶσαι· τὰ γε μὰν λίνα πάντα λελοίπη
 ἐκ Μοιρᾶν· χῶ Δάφνις ἔβα ῥόον· ἔκλυσε δῖνα 140
 τὸν Μοῖσαις φίλον ἄνδρα, τὸν οὐ Νύμφαισιν ἀπεχθῇ.

λήγετε βουκολικᾶς, Μοῖσαι, ἴτε, λήγετ' αἰοιδᾶς.
 καὶ τὸ δίδου τὰν αἶγα, τὸ τὲ σκύφος· ὥς μιν ἀμέλξας
 σπείσω ταῖς Μοῖσαις. ὦ χαίρετε πολλάκι, Μοῖσαι,
 χαίρετ'· ἐγὼ δ' ὕμνιν καὶ ἐς ὕστερον ἄδιον ἄσῳ. 145
Goatherd.

πλήρῆς τοι μέλιτος τὸ καλὸν στόμα, Θύρσι, γένοιτο,
 πλήρῆς τοι σχαδόνων, καὶ ἀπ' Αἰγίλῳ ἰσχάδα τρώγοις
 ἀδείαν, τέττιγος ἐπεὶ τύ γα φέρτερον ἄδεις.
 ἡνίδε τοι τὸ δέπας· θᾶσαι, φίλος, ὥς καλὸν ὄσδει·
 Ὀρᾶν πεπλῦσθαι νιν ἐπὶ κράναισι δοκησεῖς. 150

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136. ὀρθῶν A.

143. ὥς κεν ἀμ. A.

IDYLL II.

Simaetha.

Πᾶ μοι ταὶ δάφναι; φέρε, Θέστυλι· πᾶ δὲ τὰ φίλτρα;
 στέψον τὰν κελέβαν φοινικέῳ οἶδς ἁώτῳ,
 ὥς τὸν ἐμὸν βαρυνεῦντα φίλον καταθύσομαι ἄνδρα,
 ὃς μοι δωδεκαταῖος ἀφ' ᾧ τάλας οὐδὲ ποθίκει,
 οὐδ' ἔγνω, πότερον τεθνάκαμες ἢ ζοοὶ εἰμές, 5
 οὐδὲ θύρας ἄραξεν ἀνάρσιος· ἦ ῥά οἱ ἄλλα
 ᾧχετ' ἔχων ὃ τ' Ἐρως ταχινὰς φρένας, ἃ τ' Ἀφροδίτα;
 βασεῦμαι ποτὶ τὰν Τιμαγῆτοιο παλαίστραν
 αὔριον, ὥς νιν ἴδω· καὶ μέμψομαι, οἷά με ποιεῖ.
 νῦν δέ νιν ἐκ θυέων καταθύσομαι. ἀλλά, Σελάνα, 10
 φαῖνε καλόν· τὴν γὰρ ποταείσομαι ἄσυχᾳ, δαῖμον,
 τᾷ χθονίᾳ θ' Ἑκάτᾳ, τὰν καὶ σκύλακες τρομέοντι
 ἐρχομένην νεκύων ἀνά τ' ἡρία καὶ μέλαν αἷμα.
 χαῖρ', Ἑκάτα δασπλήτι, καὶ ἐς τέλος ἄμμιν ὀπάδει,
 φάρμακα ταῦτ' ἔρδοισα χερεῖονα μήτε τι Κίρκης, 15
 μήτε τι Μηδείας, μήτε ξανθὰς Περιμήδας.

Ἰϋγξ, ἔλκε τὸν τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
 ἄλφιτά τοι πρᾶτον πυρὶ τάκεται· ἀλλ' ἐπίπασσε,
 Θέστυλι· δειλαία, πᾶ τὰς φρένας ἐκπεπότασαι;

ἦ ῥά γέ τοι μυσαρὰ καὶ τὴν ἐπίχαρμα τέτυγμαι; 20
 πᾶσσι ἅμα καὶ λέγε ταῦτα· τὰ Δέλφιδος ὅστιά πάσσω.

Ἰϋγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
 Δέλφιδι ἔμ' ἀνίασεν· ἐγὼ δ' ἐπὶ Δέλφιδι δάφναν
 αἶθω· χῶς αὐτὰ λακεῖ μέγα καππυρίσσασα,
 κῆξαπίνας ἄφθη, κοῦδὲ σποδὸν εἶδομες αὐτᾶς, 25
 οὕτω τοι καὶ Δέλφιδι ἐνὶ φλογὶ σάρκ' ἀμαθύνου.

Ἰϋγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
 ὥς τοῦτον τὸν καρὸν ἐγὼ σὺν δαίμονι τάκω,
 ὥς τάκοιθ' ὑπ' ἔρωτος ὁ Μύνδιος αὐτίκα Δέλφιδι
 χῶς δινεῖθ' ὅδε ῥόμβος ὁ χάλκεος, ἐξ Ἀφροδίτας 30
 ὥς κείνος δινοῖτο ποθ' ἀμετέρησι θύρησιν.

Ἰϋγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
 νῦν θυσῶ τὰ πίτυρα. τὸ δ', Ἄρτεμι, καὶ τὸν ἐν ᾧδα
 κινήσας κ' ἀδάμαντα, καὶ εἴ τι περ ἀσφαλὲς ἄλλο.
 Θέεστυλι, ταὶ κύνες ἄμμιν ἀνὰ πτόλιν ὠρύονται. 35
 ἂ θεὸς ἐν τριόδοισι· τὸ χαλκίον ὥς τάχος ἔχει.

Ἰϋγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
 ἡνίδε σιγῇ μὲν πόντος, σιγῶντι δ' ἀῆται·
 ἂ δ' ἐμὰ οὐ σιγῇ στέρυνων ἔντοσθεν ἀνία,
 ἀλλ' ἐπὶ τήνῳ πᾶσα καταίθομαι, ὅς με τάλαιναν 40
 ἀντὶ γυναικὸς ἔθηκε κακὰν καὶ ἀπάρθενον ἦμεν.

* * * * *

Ἰϋγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα. 52
 τοῦτ' ἀπὸ τᾶς χλαίνας τὸ κράσπεδον ὥλεσε Δέλφιδι,
 ὡγὼ νῦν τίλλοισα κατ' ἀγρίῳ ἐν πυρὶ βάλλω.
 αἱ αἶ, ἔρως ἀνιარέ, τί μευ μέλαν ἐκ χροὸς αἶμα 55

24. λᾶκον μέγαν ἔκπυρος ᾗσε A. 28-31 incl. A places after 41.
 33. τὰ δ' Ἄρτεμι καὶ τὸν ἀναιδῇ κινήσαι κ' A; τὰ δ' Ἄρτεμι καὶ τὸν
 ἐν ᾧδα κινήσαι κ' P.

ἐμφὺς ὡς λιμνᾶτις ἅπαν ἐκ βδέλλα πέπωκας;

Ἰὺγξ, ἔλκε τὸν τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
 σαύραν τοι τρίψασα, κακὸν ποτὸν αὔριον οἶσῶ.
 Θέστυλι, νῦν δὲ λαβοῖσα τὸ τὰ θρόνα ταῦθ' ὑπόμαζον
 τᾶς τήνω φλιᾶς καθυπέρτερον, ἅς ἔτι καὶ νῦν 60
 ἐκ θυμῷ δέδεμαι· ὁ δέ μεν λόγον οὐδένα ποιεῖ
 καὶ λέγ' ἐπιφθύζουσα· τὰ Δέλφιδος ὅστιά μᾶσσω.

Ἰὺγξ, ἔλκε τὸν τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
 νῦν δὴ μούνη ἐοῖσα πόθεν τὸν ἔρωτα δακρύσω;
 ἐκ τίνος ἄρξωμαι; τίς μοι κακὸν ἄγαγε τοῦτο; 65
 ἦνθ' ἂν τῷ ὑβούλοιο καναφόρος ἄμμιν Ἀναξῶ
 ἄλσος ἐς Ἀρτέμιδος· τᾷ δὴ τόκα πολλὰ μὲν ἄλλα
 θηρία πομπεύεσκε περισταδόν, ἐν δὲ λέαινα.

φράζεό μεν τὸν ἔρωθ' ὅθεν ἔκετο, πότνα Σελάνα.
 καὶ μ' ἂν Θευμαρίδα Θραῖσσα, τροφὸς ἂν μακαρίτις, 70
 ἀγχίθυρος ναίοισα, κατεύξατο, καὶ λιτάνευσεν
 τὰν πομπὰν θάσασθαι· ἐγὼ δέ οἱ ἂν μέγαλοιτος
 ὠμάρτευν, βύσσοιο καλὸν σύροισα χιτῶνα,
 κάμφιστειλαμένα τὰν ξυστίδα τὰν Κλεαρίστας.

φράζεό μεν τὸν ἔρωθ', ὅθεν ἔκετο, πότνα Σελάνα. 75
 ἤδη δ' εὔσα μέσαν κατ' ἀμαξιτόν, ἧ τὰ Λύκωνος,
 εἶδον Δέλφιν ὁμοῦ τε καὶ Εὐδάμιππον ἰόντας.
 τοῖς δ' ἦν ξανθοτέρα μὲν ἐλιχρύσοιο γενειάς,
 στήθεα δὲ στίλβοντα πολὺ πλέον, ἢ τύ, Σελάνα,
 ὥς ἀπὸ γυμνασίοιο καλὸν πόνον ἄρτι λιπόντων. 80

φράζεό μεν τὸν ἔρωθ', ὅθεν ἔκετο, πότνα Σελάνα.
 ὥς ἴδον, ὥς ἐμάνην, ὥς μεν πέρι θυμὸς ἰάφθη

61. A omits.
 Θευχάρηλα P.

65. ἐκ τήνω δ' ἀρξῶ A.

70. Θευχαρίδα A;

δειλαίας· τὸ δὲ κάλλος ἐτάκετο, κοῦτέ τι πομπᾶς
 τήνας ἐφρασάμαν, οὐθ' ὥς πάλιν οἴκαδ' ἀπῆνθον
 ἔγνων· ἀλλὰ μέ τις καπυρὰ νόσος ἐξαλάπαξε· 85
 κείμεν δ' ἐν κλιντῇρι δέκ' ἄματα καὶ δέκα νύκτας.

φράζεό μεν τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάνα.
 καὶ μεν χρῶς μὲν ὁμοῖος ἐγίνετο πολλάκι θάψω·
 ἔρρευν δ' ἐκ κεφαλᾶς πᾶσαι τρίχες· αὐτὰ δὲ λοιπὰ
 ὅστι' ἔτ' ἦς καὶ δέρμα· καὶ ἐς τίνος οὐκ ἐπέρασα, 90
 ἢ ποίας ἔλιπον γραίας δόμον, ἅτις ἐπαῖδεν;
 ἀλλ' ἦς οὐδὲν ἐλαφρόν· ὁ δὲ χρόνος ἄνυτο φεύγων.

φράζεό μεν τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάνα.
 χοῦτω τᾷ δούλᾳ τὸν ἀλαθέα μῦθον ἔλεξα·
 εἰ δ' ἄγε Θέστυλί μοι χαλεπᾶς νόσω εὐρέ τι μῆχος. 95
 πᾶσαν ἔχει με τάλαιναν ὁ Μύνδιος· ἀλλὰ μολοῖσα
 τήρησον ποτὶ τὰν Τιμαγήτοιο παλαίστραν·
 τηνεῖ γὰρ φοιτῇ, τηνεῖ δέ οἱ ἀδὺν καθῆσθαι.

φράζεό μεν τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάνα.
 κῆπεί κά νιν ἐόντα μάθης μόνον, ἄσυχᾳ νεῦσον, 100
 κῆφ', ὅτι Σιμαίθα τυ καλεῖ, καὶ ὑφάγεο τᾷδε.

ὥς ἐφάμαν· ἃ δ' ἦνθε, καὶ ἄγαγε τὸν λιπαρόχρων
 εἰς ἐμὰ δώματα Δέλφιν· ἐγὼ δέ μιν ὥς ἐνόησα
 ἄρτι θύρας ὑπὲρ οὐδὸν ἀμειβόμενον ποδὶ κούφῳ,

φράζεό μεν τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάνα, 105
 πᾶσα μὲν ἐψύχθην χιόνος πλέον, ἐκ δὲ μετώπῳ
 ἰδρώς μεν κοχύδεσκεν ἴσον νοτίαισιν ἐέρσαις,
 οὐδέ τι φωνᾶσαι δυνάμει, οὐδ' ὅσσον ἐν ὕπνῳ
 κνυζεῦνται φωνεῦντα φίλαν ποτὶ ματέρα τέκνα·
 ἀλλ' ἐπάγην δαγῦδι καλὸν χροῶ πάντοθεν ἴσα. 110

φράζεό μεν τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάννα.
καὶ μ' ἐσιδὼν ὥστοργος, ἐπὶ χθονὸς ὄμματα πήξας
ἔζετ' ἐπὶ κλιντῇρι, καὶ ἐζόμενος φάτο μῦθον·
ἦ ῥά με, Σιμαίθα, τόσον ἔφθασας, ὅσσον ἐγὼ θην
πράν ποκα τὸν χαρίεντα τρέχων ἔφθασσα Φιλῖνον, 115
ἐς τὸ τεδὺν καλέσασα τόδε στέγος, ἢ με παρήμεν.

φράζεό μεν τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάννα.
ἦνθον γὰρ κῆγόν, ναὶ τὸν γλυκύν, ἦνθον, ἔρωτα,
ἦ τρίτος ἢ τέταρτος ἐὼν φίλος, αὐτίκα νυκτός,
μᾶλα μὲν ἐν κόλποισι Διωνύσοιο φυλάσσω, 120
κρατὶ δ' ἔχων λεύκαν, Ἑρακλέος ἱερὸν ἔρνος,
πάντοσε πορφυρέησι περιζώστρησιν ἐλικτάν.

φράζεό μεν τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάννα.
καὶ κ' εἰ μὲν μ' ἐδέχεσθε, τάδ' ἦς φίλα· καὶ γὰρ ἐλαφρὸς
καὶ καλὸς πάντεσσι μετ' ἡϊθέοισι καλεῦμαι. 125
εὐδὸν κα, μόνον εἰ τὸ καλὸν στόμα τεῦς ἐφίλασα,
εἰ δ' ἄλλα μ' ὠθεῖτε, καὶ ἅ θύρα εἵχετο μοχλῶ,
πάντως κα πελέκεις καὶ λαμπάδες ἦνθον ἐφ' ὑμέας.

φράζεό μεν τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάννα.
νῦν δὲ χάριν μὲν ἔφαν τῇ Κύπριδι πρᾶτον ὀφείλεις, 130
καὶ μετὰ τὰν Κύπριν τύ με δευτέρα ἐκ πυρὸς εἴλεν,
ὦ γύναι, ἐσκαλέσασα τεδὺν ποτὶ τοῦτο μέλαθρον,
αὐτως ἡμίφλεκτον· Ἔρως δ' ἄρα καὶ Λιπαραίου
πολλάκις Ἀφαίστοιο σέλας φλογερώτερον αἶθει.

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νῦν δέ τε ὠδωδεκαταῖος ἀφ' ὧτέ νιν οὐδὲ ποτεῖδον. 157
ἦ ῥ' οὐκ ἄλλο τι τερπνὸν ἔχει, ἀμῶν δὲ λέλασται;
νῦν μὲν τοῖς φίλτροις καταθύσομαι· αἰ δ' ἔτι κῆμὲ
λυπῇ, τὰν Ἀΐδαο πύλαν, ναὶ Μοῖρας, ἀραξεῖ. 160

τοῖά οἱ ἐν κίστῃ κακὰ φάρμακα φαρμὶ φυλάσσειν, ·
 Ἀσσυρίῳ, δέσποινα, παρὰ ξείνοιο μαθοῖσα.

Ἀλλὰ τὸ μὲν χαίροισα ποτ' Ὠκέανον τρέπε πώλους,
 ποτνί. ἐγὼ δ' οἶσῶ τὸν ἐμὸν πόνον ὥσπερ ὑπέσταν.

χαῖρε, Σελαναία λιπαρόχροε, χαίρετε δ' ἄλλοι 165
 ἀστέρες, εὐκήλοιο κατ' ἄντυγα Νυκτὸς ὀπαδοί.

IDYLL III.

Amaryllis.

Κωμάσδω ποτὶ τὰν Ἀμαρυλλίδα· ταὶ δέ μοι αἶγες
 βόσκονται κατ' ὄρος, καὶ ὁ Τίτυρος αὐτὰς ἐλαύνει.
 Τίτυρ', ἐμὶν τὸ καλὸν πεφιλαμένε, βόσκε τὰς αἶγας,
 καὶ ποτὶ τὰν κράναν ἄγε, Τίτυρε· καὶ τὸν ἐνόρχαν
 τὸν Λιβυκὸν κυάκωνα φυλάσσεο, μὴ τυ κορύψῃ. 5

ὦ χαρίεσσ' Ἀμαρυλλί, τί μ' οὐκ ἔτι τοῦτο κατ' ἄντρον
 παρκύπτουσα καλεῖς τὸν ἐρωτύλον; ἦ ῥά με μισεῖς;

ἦ ῥά γέ τοι σιμὸς καταφαίνομαι ἐγγύθεν ἦμεν,
 νύμφα, καὶ προγένειος; ἀπάγξασθαί με ποιησεῖς.

ἡνίδε τοι δέκα μᾶλα φέρω· τηνῶθε καθεῖλον, 10
 ὦ μ' ἐκέλευ καθελεῖν τύ· καὶ αὔριον ἄλλα τοι οἶσῶ.

θᾶσαι μὰν θυμαλγὲς ἐμὸν ἄχος· αἶθε γενοίμαν
 ἅ βομβεῦσα μέλισσα, καὶ ἐς τεδὸν ἄντρον ἱκοίμαν,
 τὸν κισσὸν διαδὺς καὶ τὰν πτέριν, ἧ τὸν πυκάσδῃ.

νῦν ἔγνων τὸν Ἑρωτα· βαρὺς θεός· ἦ ῥα λεαίνας 15
 μαζὸν ἐθήλαζε, ὄρυμῶ τέ μιν ἔτραφε μάτηρ·
 ὅς με κατασμύχων καὶ ἐς ὀστίον ἄχρῃς ἰάπτει.

ὦ τὸ καλὸν ποθορεῦσα, τὸ πᾶν λίθος· ὦ κυάνοφρυ
 νύμφα, πρόσπτυξαί με τὸν αἰπόλον, ὥς τυ φιλάσω.

ἔστι καὶ ἐν κενεοῖσι φιλάμασιν ἀδέα τέρψις. 20

τὸν στέφανον τῖλαί με καταυτίκα λεπτὰ ποιησεῖς,
τόν τοι ἐγών, Ἀμαρυλλὶ φίλα, κισσοῖο φυλάσσω,
ἐμπλέξας καλύκεσσι καὶ εὐόδομοισι σελίνοις.

ὦ μοι ἐγώ, τί πάθω; τί ὁ δύσσοος; οὐχ ὑπακούεις;
τὰν βαίταν ἀποδὺς ἐς κύματα τηνῶ ἀλεῦμαι, 25

ὥπερ τὼς θύννως σκοπιάζεται Ὀλπις ὁ γριπεύς.
καῖκα μὴ ᾿ποθάνω, τό γε μὰν τεδὺν ἀδὺν τέτυκται.

ἔγνων πρᾶν, ὅκ' ἐμοίγε μεμναμένῳ εἰ φιλέεις με,
οὐδὲ τὸ τηλέφιλον ποτεμάξατο τὸ πλατάγημα,
ἀλλ' αὐτὼς ἀπαλῶ ποτὶ πάχεος ἐξεμαράνθη. 30

εἶπε καὶ Ἀγροῖὼ τᾶλαθέα κοσκινόμαντις,
ἀ πρᾶν ποιολογεῦσα παραιβάτις, οὔνεκ' ἐγὼ μὲν
τὴν ὄλος ἔγκειμαι· τὴν δέ μεν λόγον οὐδένα ποιῇ.

ἦ μὰν τοι λευκὰν διδυματόκον αἶγα φυλάσσω,
τὰν με καὶ ἁ Μέρμνωνος ἔριθακὶς ἁ μελανόχρως 35
αἰτεῖ· καὶ δωσῶ οἱ, ἐπεὶ τύ μοι ἐνδιαθρύπτῃ.

ἄλλεται ὀφθαλμός μεν ὁ δεξιός· ἄρ' αὖ γ' ἰδησῶ
αὐτάν; ἄσεῦμαι ποτὶ τὰν πίτυν ὧδ' ἀποκλινθείς·
καὶ κέ μ' ἴσως ποτίδοι, ἐπεὶ οὐκ ἀδαμαντῖνα ἐστί.

Ἴππομένης, ὅκα δὴ τὰν παρθένον ἤθελε γᾶμαι, 40
μᾶλ' ἐν χερσὶν ἐλὼν δρόμον ἄνυσεν· ἁ δ' Ἀταλάντα
ὥς ἴδεν, ὥς ἐμάνη, ὥς ἐς βαθὺν ἄλατ' ἔρωτα.

τὰν ἀγέλαν χῶ μάντις ἀπ' Ὀθρνος ἄγε Μελάμπους
ἐς Πύλον· ἁ δὲ Βλάντος ἐν ἀγκοίνῃσιν ἐκλίνθη,
μάτηρ ἁ χαρίεσσα περίφρονος Ἀλφεισιβοίης. 45

τὰν δὲ καλὰν Κυθέρειαν ἐν ὥρεσι μᾶλα νομεύων

21, 22, 23, 24. A inserts after S.
29. ποτιμαζόμενον πλατάγησεν P.

28. ὅκα μὲν μεμναμένῳ A and P.
30. ὁμάλῳ A; ἀμαλῶ P.

οὐχ οὕτως Ὡδωνις ἐπὶ πλέον ἄγαγε λύσσας,
 ὥστ' οὐδὲ φθίμενόν μιν ἄτερ μαζοῖο τίθητι;

ζαλωτὸς μὲν ἐμὶν ὁ τὸν ἄτροπον ὕπνον ἰαύων
 Ἐνδυμίων· ζαλῶ δέ, φίλα γύναι, Ἰασίωνα, 50
 ὃς τοσσῆν' ἐκύρησεν, ὅς' οὐ πευσεῖσθε βέβαλοι.

ἀλγέω τὰν κεφαλάν· τὴν δ' οὐ μέλει· οὐκ ἔτ' ἀεῖδω,
 κεισεῦμαι δὲ πεσών, καὶ τοὶ λύκοι ᾧδὲ μ' ἔδονται.
 ὥς μέλι τοι γλυκὺ τοῦτο κατὰ βρόχθοιο γένοιτο.

IDYLL IV.

Battus and Corydon.

Battus.

Εἰπέ μοι, ὦ Κορύδων, τίνος αἱ βόες; ἦ ῥα Φιλώνδα;

Corydon.

οὐκ, ἀλλ' Αἴγωνος· βόσκειν δέ μοι αὐτὰς ἔδωκεν.

Battus.

ἦ πά ψε κρύβδαν τὰ ποθέσπερα πᾶσας ἀμέλγες;

Corydon.

ἀλλ' ὁ γέρων ὑφίητι τὰ μοσχία, κῆμὲ φυλάσσει.

Battus.

αὐτὸς δ' ἐς τίν' ἄφαντος ὁ βωκόλος ὤχετο χώραν; 5

Corydon.

οὐκ ἄκουσας; ἄγων νιν ἐπ' Ἀλφεὸν ὤχετο Μίλων.

Battus.

καὶ πόκα τῆνος ἔλαιον ἐν ὀφθαλμοῖσιν ὀπώπει;

Corydon.

φαιτί νιν Ἑρακλῆϊ βίην καὶ κάρτος ἐρίσδεν.

Battus.

κῆμ' ἔφαθ' ἅ μάτηρ Πολυδεύκεος ἦμεν ἀμείνω. 9

Corydon.

κῶχετ' ἔχων σκαπάναν τε καὶ εἵκατι τουτόθε μᾶλα.

Battus.

πεῖσαι κεν Μίλων καὶ τὼς λύκος αὐτίκα λυσσῆν.

Corydon.

ταὶ δαμάλαι δ' αὐτὸν μυκώμεναι ὧδε ποθεῦντι.

Battus.

δειλαῖα γ' αὖται, τὸν βουκόλον ὥς κακὸν εὗρον.

Corydon.

ἦ μὰν δειλαῖα γέ· καὶ οὐκέτι λῶντι νέμεσθαι.

Battus.

τήνας μὲν δὴ τοι τᾶς πόρτιος αὐτὰ λέλειπται 15
τῷστιά. μὴ πρῶκας σιτίζειται, ὥσπερ ὁ τέττιξ;

Corydon.

οὐ δᾶν· ἀλλ' ὅκα μὲν νιν ἐπ' Αἰσάροιο νομεύω,
καὶ μαλακῷ χόρτοιο καλὰν κώμυθα δίδωμι·
ἄλλοκα δὲ σκαίρει τὸ βαθύσκιον ἀμφὶ Λάτυμνον.

Battus.

λεπτὸς μὰν χῶ ταῦρος ὁ πυρρήχος· αἶθε λάχοιεν 20
τοὶ τῷ Λαμπριάδα τοὶ δαμόται, ὅκκα θύωντι
τᾷ Ἥρᾳ, τοιόνδε· κακοχράσμων γὰρ ὁ δᾶμος.

Corydon.

καὶ μὰν ἐς τὸ Μάλιμνον ἐλαύνεται, ἐς τε τὰ Φύσκω,
καὶ ποτὶ τὸν Νήαιθον· ὅπα καλὰ πάντα φύονται,
αἰγίπυρος, καὶ κνύζα, καὶ εὐώδης μελίτεια. 25

Battus.

φεῦ, φεῦ· βασεῦνται καὶ ταὶ βόες, ᾧ τάλαν Αἴγων,
εἰς Ἀΐδαν, ὅκα καὶ τὸ κακᾶς ἡράσσαιο νίκας·
χαὶ σῦριγξ εὐρώτι παλύνεται, ἄν ποκ' ἐπάξῃ.

Corydon.

οὐ τήνα γ', οὐ Νύμφας· ἐπεὶ ποτὶ Πῖσαν ἀφέρπων
δῶρον ἐμὴν νιν ἔλειπεν· ἐγὼ δέ τις εἰμὶ μελικτάς, 30

22. κακοφράσμων P. 23. ἐς στομάλιμνον A and P. 24. Ναύαιθον,
ὅπερ A.

κηῦ μὲν τὰ Γλαύκας ἀγκρούομαι, εἴ δὲ τὰ Πύρρῳ.
 αἰνέω τάν τε Κρότωνα (καλὰ πόλις ἃ τε Ζάκυνθος)
 καὶ τὸ ποταῶν τὸ Λακίνιον, ἅπερ ὁ πύκτας
 Αἴγων ὀγδῶκοντα μόνος κατεδαίσατο μάζας.
 τηνεῖ καὶ τὸν ταῦρον ἀπ' ὤρεος ἄγε πιάξας 35
 τὰς ὀπλᾶς, κῆδωκ' Ἀμαρυλλίδι· ταὶ δὲ γυναῖκες
 μακρὸν ἀνάϋσαν, χῶ βουκόλος ἐξεγέλασεν.

Battus.

ὦ χαρίεσσ' Ἀμαρυλλί, μόνας σέθεν οὐδὲ θανοίσας
 λασεύμεσθ' ὅσον αἶγες ἐμὴν φίλαι, ὅσον ἀπέσβας.
 αἶ αἶ τῷ σκληρῷ μάλα δαίμονος, ὅς με λελόγχει. 40

Corydon.

θαρσεῖν χρή, φίλε Βάττε· τάχ' αὔριον ἔσσειτ' ἄμεινον.
 ἐλπίδες ἐν ζωοῖσιν· ἀνέλπιστοι δὲ θανόντες.
 χῶ Ζεὺς ἄλλοκα μὲν πέλει αἶθριος, ἄλλοκα δ' ὕει.

Battus.

θαρσέω· βάλλε κάτωθε τὰ μοσχία· τὰς γὰρ ἐλαίας
 τὸν θαλλὸν τρώγοντι τὰ δύσσοα. σίτθ' ὁ Λέπαργος. 45

Corydon.

σίττ', ὦ Κυμαίθα, ποτὶ τὸν λόφον· οὐκ ἔσακούεις;
 ἥξῳ, ναὶ τὸν Πᾶνα, κακὸν τέλος αὐτίκα δωσῶν,
 εἰ μὴ ἄπει τουτῶθεν· ἴδ' αὖ πάλιν ἄδε ποθέρπει.
 αἶθ' ἦν μοι ῥοικὸν τὸ λαγωβόλον, ὥς τυ πάταξα.

Battus.

θᾶσαί μ', ὦ Κορύδων, ποττῷ Διός· ἃ γὰρ ἄκανθα 50
 ἄρμοι μ' ὦδ' ἐπάταξ' ὑπὸ τὸ σφυρόν. ὥς δὲ βαθεῖαι
 τὰτρακτυλλίδες ἐντί· κακῶς ἃ πόρτις ὄλοιτο·
 ἐς ταύταν ἐτύπην χασμεύμενος. ἦ ῥά γε λεύσσεις;

32. αὐλέω. ἃ τε Κρότωνα καλεῖ πόλις ἃ τε Ζ. Α. 45. ΚΟΡ. σίτθ'
 ὁ Λ. Α. 49. πατάξω Α; ὥς τυ πάταξα! Fritzsche.

Corydon.

ναί, ναί, τοῖς δυνύχεσσιν ἔχω τέ νιν· ἄδε καὶ αὐτά.

Battus.

ὄσσιχόν ἐστι τὸ τύμμα, καὶ ἀλίκον ἄνδρα δαμάσδει. 55

Corydon.

εἰς ὄρος ὄκχ' ἔρπης, μὴ νήλιπος ἔρχεο, Βάττε·
ἐν γὰρ ὄρει ῥάμνοι τε καὶ ἀσπάλαθοι κομόωντι.

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56. ἀνάλιπος A and P.

IDYLL V.

Comatas and Lacon.

Comatas.

Αἶγες ἐμαί, τήνον τὸν ποιμένα τόνδε Σιβύρτα
φεύγετε, τὸν Λάκωνα· τό μεν νάκος ἐχθὲς ἔκλεψεν.

Lacon.

οὐκ ἀπὸ τᾶς κράνας σίττ' ἀμνίδες; οὐκ ἐσορήτε
τόν μεν τὰν σύριγγα πρῶαν κλέψαντα Κομάταν;

Comatas.

τὰν ποίαν σύριγγα; τὸ γὰρ πόκα, δῶλε Σιβύρτα, 5
ἐκτάσα σύριγγα; τί δ' οὐκέτι σὺν Κορύδωνι
ἄρκεῖ τοι καλάμας αὐλὸν ποππύσδεν ἔχοντι;

Lacon.

τάν μοι ἔδωκε Λύκων, ᾧ 'λεύθερε. τὴν δὲ τὸ ποῖον
Λάκων ἀγκλέψας ποκ' ἔβα νάκος; εἰπέ, Κομάτα·
οὐδὲ γὰρ Εὐμάρα τῷ δεσπότηι ἦς τι ἐνεύδειν. 10

Comatas.

τὸ Κροκύλος μοι ἔδωκε, τὸ ποικίλον, ἀνὶκ' ἔθυσσε
ταῖς Νύμφαις τὰν αἶγα· τὸ δ', ᾧ κακέ, καὶ τόκ' ἐτάκεν
βασκαίνων, καὶ νῦν με τὰ λοίσθια γυμνὸν ἔθηκας.

Lacon.

οὐ μαυτὸν τὸν Πᾶνα τὸν ἄκτιον, οὐ σέ γε Λάκων
τὰν βαίταν ἀπέδυσ' ὁ Καλαίθιδος· ἥ κατὰ τήνας 15

τὰς πέτρας, ὦ ἄνθρωπε, μανείς ἐς Κρᾶθιν ἀλοίμαν.
Comatas.

οὐ μάν, οὐ ταύτας τὰς λιμνάδας, ὦ ἄγαθέ, Νύμφας,
 αἴτε μοι ἵλαοί τε καὶ εὐμενέες τελέθουσιν,
 οὗ τευ τὰν σύριγγα λαθὼν ἔκλεψε Κομάτας.

Lacon.

αἶ τοι πιστεύσαιο, τὰ Δάφνιδος ἄλγε' ἀροίμαν. 20
 ἀλλ' ὦν αἶκα λῆς ἔριφον θέμεν, ἐστὶ μὲν οὐδὲν
 ἱερόν, ἀλλ' ἄγε τοι διαείσομαι, ἔστε κ' ἀπείπης.

Comatas.

ὅς ποκ' Ἀθαναίᾳ ἔριν ἤρισε· ἡνίδε κείται
 ὄριφος· ἀλλ' ἄγε, καὶ τὸν τὸν εὐβοτον ἀμνὸν ἔρειδε.

Lacon.

καὶ πῶς, ὦ κινάδεῦ, τάδε γ' ἔσσεται ἐξ ἴσου ἄμμιν; 25
 τίς τρίχας ἀντ' ἐρίων ἐποκίξατο; τίς δέ, παρεύσας
 αἰγὸς πρωτοτόκοιο, κακὰν κύνα δῆλετ' ἀμέλγειν;

Comatas.

ὅστις νικασεῖν τὸν πλατίον, ὥς τὸν πεποίθεις
 σφάξ βομβέων τέττιγος ἐναντίον. ἀλλὰ γὰρ οὗ τοι
 ὄριφος ἰσοπαλὴς· τυῖδ' ὁ τράγος οὗτος, ἔρισδε. 30

Lacon.

μὴ σπεῦδ'· οὐ γάρ τοι πυρὶ θάλλεαι· ἄδιον ἀσῆ
 τᾷδ' ὑπὸ τὰν κότινον καὶ τᾷλσεα ταῦτα καθίξας.
 ψυχρὸν ὕδωρ τηνεῖ καταλείβεται· ὧδε πεφύκει
 ποία, χὰ στιβὰς ἄδε, καὶ ἀκρίδες ὧδε λαλεῦντι.

Comatas.

ἀλλ' οὗ τι σπεύδω· μέγα δ' ἄχθομαι, εἰ τύ με τολμῆς
 ὄμμασι τοῖς ὀρθοῖσι ποτιβλέπεν, ὅν ποκ' ἐόντα 36

17. οὐδ' αὐτὰς A. 23. ποτ' Ἀθαναίαν A and P. 24. ὄρισδε A.
 25. κίναϊδε, τάδ' A. 28. ὥς τύ, πεποίθει P. 30. τοι, ἴδ' ὁ
 τράγος οὗτος ἐρίσδει A.

παῖδ' ἔτ' ἐγὼν ἐδίδασκον· ἴδ' ἅ χάρις ἐς τί ποθέρπει.
 θρέψαι καὶ λυκιδεῖς, θρέψαι κύνας, ὥς τυ φάγωντι.
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Comatas.

οὐχ ἐρψῶ τηνεῖ· τουτέϊ δρύες, ᾧδε κύπειρος, 45
 ᾧδε καλὸν βομβεῦντι ποτὶ σμάνεσσι μέλισσαι·
 ἐνθ' ὕδατος ψυχρῶ κρᾶναι δύο· ταὶ δ' ἐπὶ δένδρει
 ὄρνιχες λαλαγεῦντι· καὶ ἅ σκιὰ οὐδὲν ὁμοία
 τᾷ παρὰ τίν· βάλλει δὲ καὶ ἅ πίτυς ὑψόθε κώνως.

Lacon.

ἦ μὰν ἀρνακίδας τε καὶ εἴρια τεῖδε πατησεῖς, 50
 αἶκ' ἐνθης, ὕπνω μαλακώτερα· ταὶ δὲ τραγέϊαι
 ταὶ παρὰ τὴν ὄσδοντι κακώτερον ἢ τὴν περ ὄσδεις.
 στασῶ δὲ κρατῆρα μέγαν λευκοῖο γάλακτος
 ταῖς Νύμφαις· στασῶ δὲ καὶ ἀδέος ἄλλον ἐλαίῳ.

Comatas.

αἱ δέ κε καὶ τὸ μόλῃς, ἀπαλὰν πτέριν ᾧδε πατησεῖς, 55
 καὶ γλάχων' ἀνθεῦσαν· ὑπεσσεῖται δὲ χιμαιρᾶν
 δέρματα, τᾶν παρὰ τὴν μαλακώτερα πολλάκις ἀρνῶν.
 στασῶ δ' ὀκτῶ μὲν γαυλὼς τῷ Πανὶ γάλακτος,
 ὀκτῶ δὲ σκαφίδας μέλιτος πλέα κηρί' ἐχοίσας.

Lacon.

αὐτόθε μοι ποτέρισδε, καὶ αὐτόθε βωκολιάσδεν. 60
 τὰν σταντῶ πατέων, ἔχε τὰς δρύας· ἀλλὰ τίς ἄμμε
 τίς κρινεῖ; αἴθ' ἐνθοι ποθ' ὁ βουκόλος ᾧδ' ὁ Λυκώπας.

Comatas.

οὐδὲν ἐγὼ τήνῳ ποτιδεύομαι· ἀλλὰ τὸν ἄνδρα,
 αἱ λῆς, τὸν δρυτόμον βωστρήσομες, ὅς τὰς ἐρείκας
 τήνας τὰς παρὰ τὴν ξυλοχίζεται· ἐστὶ δὲ Μόρσων. 65

Lacon.

βωστρέωμες.

Comatas.

τὺ κάλει νιν.

Lacon.

ἴθ', ὦ ξένε, μικκὸν ἄκουσον
τεῖδ' ἐνθὼν ἄμμες γὰρ ἐρίσδομες, ὅστις ἀρείων
βουκολιαστάς ἐστι. τὺ δ', ὦ φίλε, μήτ' ἐμέ, Μόρσων,
ἐν χάριτι κρίνης, μήτ' ὦν τύ γα τοῦτον ὀνάσης.

Comatas.

ναί, ποτὶ τᾶν Νυμφᾶν, Μόρσων φίλε, μήτε Κομάτα
τὸ πλεόν ἰθύνης, μήτ' ὦν τύ γα τῷδε χαρίξῃ. 71
ἄδε τοι ἅ ποίμνα τῷ Θουρίῳ ἐστὶ Σιβύρτα.
Εὐμάρα δὲ τὰς αἴγας ὀρήs, φίλε, τῷ Συβαρίτα.

Lacon.

μή τύ τις ἡρώτη, ποτῶ Διός, αἶτε Σιβύρτα,
αἴτ' ἐμόν ἐντι, κάκιστε, τὸ ποίμνιον; ὥς λάλος ἐσσί. 75

Comatas.

βέντισθ' οὗτος, ἐγὼ μὲν ἀλαθέα πάντ' ἀγορεύω
κούδεν καυχέομαι· τὺ δ' ἄγαν φιλοκέρτομος ἐσσί.

Lacon.

εἶα λέγ', εἴ τι λέγεις· καὶ τὸν ξένον ἐς πόλιν αὖθις
ζῶντ' ἄφες· ὦ Παιάν, ἧ στωμύλος ἦσθα, Κομάτα.

Comatas.

ταὶ Μοῖσαι με φιλεῦντι πολὺ πλέον ἢ τὸν ἀοιδὸν 80
Δάφνιν· ἐγὼ δ' αὐταῖς χιμάρως δύο πρᾶν ποκ' ἔθυσα.

Lacon.

καὶ γὰρ ἔμ' ὀπόλλων φιλέει μέγα· καὶ καλὸν αὐτῷ
κριὸν ἐγὼ βόσκω. τὰ δὲ Κάρνεα καὶ δὴ ἐφέρπει.

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Comatas.

σίττ' ἀπὸ τᾶς κοτίνω, ταὶ μηκάδες· ὦδε νέμεσθε, ἴοο
ὥς τὸ κάταντες τοῦτο γεώλοφον, αἷ τε μυρίκαι.

Lacon.

οὐκ ἀπὸ τᾶς δρυὸς οὔτος ὁ Κώνναρος, ἃ τε Κιναίθα,
τουτεῖ βοσκησεῖσθε ποτ' ἀντολάς, ὥς ὁ Φάλαρος;

Comatas.

ἐστὶ δέ μοι γαυλὸς κυπαρίσσινος, ἐστὶ δὲ κρατήρ,
ἔργον Πραξιτέλεως· τῇ παιδὶ δὲ ταῦτα φυλάσσω. 105

Lacon.

χαμῖν ἐστὶ κύων φιλοποῖμνιος, ὃς λύκος ἄγχει·
ὃν τῷ παιδὶ δίδωμι, τὰ θηρία πάντα διώκειν.

Comatas.

ἀκρίδες, αἱ τὸν φραγμὸν ὑπερπαδῆτε τὸν ἄμόν,
μή μεν λωβασεῖσθε τὰς ἀμπέλος· ἐντὶ γὰρ ἄβαί.

Lacon.

τοὶ τέττιγες, ὀρῆτε, τὸν αἰπόλον ὥς ἐρεθίζω· 110
οὔτω χυμές θην ἐρεθίζετε τὼς καλαμευτάς.

Comatas.

μισέω τὰς δασυκέρκος ἀλώπεκας, αἱ τὰ Μίκωνος
αἰεὶ φοιτῶσαι τὰ ποθέσπερα ῥαγίζοντι.

Lacon.

καὶ γὰρ ἐγὼ μισέω τὼς κανθάρος, οἷ, τὰ Φιλώνδα
σῦκα κατατρῶγοντες, ὑπανέμιοι φορέονται. 115

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Comatas.

ἤδη τις, Μόρσων, πικραίνεται· ἢ οὐχὶ παρήσθην; 120
σκίλλας ἰὼν γραίας ἀπὸ σάματος αὐτίκα τίλλοις.

Lacon.

κῆγὼ μὲν κνίζω, Μόρσων, τινά· καὶ τὸ δὲ λεύσσεις.
ἐνθὼν τὰν κυκλάμινον ὄρυσσε νυν ἐς τὸν Ἀλεντα.

Comatas.

Ἰμέρα ἀνθ' ὕδατος ρείτω γάλα, καὶ τὸ δέ, Κρᾶθι,
οἶνω πορφύροις, τὰ δέ τοι σία καρπὸν ἐνείκαι. 125

Lacon.

ρείτω χά Συβαρίτις ἐμὴν μέλι· καὶ τὸ πότορθρον
ἅ παῖς ἀνθ' ὕδατος τῇ κάλπιδι κηρία βάψαι.

Comatas.

ταὶ μὲν ἑμαὶ κύτισόν τε καὶ αἰγίλον αἶγες ἔδοντι,
καὶ σχῖνον πατέοντι, καὶ ἐν κομάροισι κέονται.

Lacon.

ταῖσι δ' ἑμαῖς οἵεσσι πάρεστι μὲν ἅ μελίτεια 130
φέρβεσθαι, πολλὸς δὲ καὶ ὥς ρόδα κίσθος ἐπανθεῖ.

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Comatas.

οὐ θεμιτόν, Λάκων, ποτ' ἀηδόνα κίσσας ἐρίσδειν,
οὐδ' ἔποπας κύκνοισι· τὸ δ', ὦ τάλαν, ἔσσι φιλεχθής.

Morson.

παύσασθαι κέλομαι τὸν ποιμένα. τὴν δέ, Κομάτα,
δωρεῖται Μόρσων τὰν ἀμνίδα· καὶ τὸ δὲ θύσας
ταῖς Νύμφαις, Μόρσωνι καλὸν κρέας ἀντίκα πέμψον. 140

Comatas.

πεμψῶ, ναὶ τὸν Πᾶνα. φριμάσσεο πᾶσα τραγίσκων
νῦν ἀγέλα· κήγῶν γὰρ ἴδ' ὥς μέγα τοῦτο καχαξῶ
καττῶ Λάκωνος τῷ ποιμένος, ὅττι ποκ' ἦδη
ἀνυσάμαν τὰν ἀμνόν· ἐς οὐρανὸν ὕμιν ἀλεῦμαι.
αἶγες ἑμαὶ θαρσεῖτε κερουχίδες· αὔριον ὕμμε 145
πᾶσας ἐγὼ λουσῶ Συβαρίτιδος ἐνδοθι λίμνας.

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126. χώ Σύβαρις A. 129. κέχυνται A. 136, 137. A gives
to Morson. 146. κρίνας P.

IDYLL VI.

Daphnis and Damoetas.

Δαμοίτας καὶ Δάφνις ὁ βουκόλος εἰς ἓνα χῶρον
τὰν ἀγέλαν ποκ', Ἄρατε, συνάγαγον· ἧς δ' ὁ μὲν αὐτῶν
πυρρός, ὁ δ' ἡμιγένειος· ἐπὶ κράναν δέ τιν' ἄμφω
ἐζόμενοι θέρεος μέσῳ ἄματι τοιάδ' ᾄδιδον.
πρῶτος δ' ἄρξατο Δάφνις, ἐπεὶ καὶ πρῶτος ἔρισδεν· 5
Daphnis.

βάλλει τοι, Πολύφαμε, τὸ ποίμνιον ἃ Γαλάτεια
μάλοισιν, δυσέρωτα τὸν αἰπόλον ἄνδρα καλεῦσα·
καὶ τύ νιν οὐ ποθόρησθα τάλαν, τάλαν, ἀλλὰ κάθησαι
ἀδέα συρίσδων. πάλιν ἄδ', ἴδε, τὰν κύνα βάλλει,
ἃ τοι τὰν οἴων ἔπεται σκοπός· ἃ δὲ βαῦσδει 10
εἰς ἄλλα δερκομένα· τὰ δέ νιν καλὰ κύματα φαίνει
ἄσυχχα καχλάζοντος ἐπ' αἰγιαλοῖο θεοίσσῃ.
φράξο, μὴ τὰς παιδὸς ἐπὶ κνάμαισιν ὀρούσῃ
ἐξ ἀλὸς ἐρχομένας, κατὰ δὲ χροά καλὸν ἀμύξῃ.
ἃ δὲ καὶ αὐτόθε τοι διαθρύπτεται, ὥς ἀπ' ἀκάνθας 15
ταὶ καπυραὶ χαῖται, τὸ καλὸν θέρος ἀνίκα φρύγει·
καὶ φεύγει φιλέοντα, καὶ οὐ φιλέοντα διώκει·
καὶ τὸν ἀπὸ γραμμᾶς κινεῖ λίθον· ἧ γὰρ ἔρωτι
πολλάκις, ὦ Πολύφαμε, τὰ μὴ καλὰ καλὰ πέφανται.

τῷ δ' ἐπὶ Δαμοίτας ἀνεβάλλετο καὶ τὰδ' αἶδεν· 20
Damoetas.

εἶδον, ναὶ τὸν Πᾶνα, τὸ ποίμνιον ἀνὶκ' ἔβαλλε,
 κοῦτι λάθ', οὐ τὸν ἐμὸν τὸν ἕνα γλυκύν, ᾧ ποθορῶμι
 ἐς τέλος· αὐτὰρ ὁ μάντις ὁ Τήλεμος, ἔχθρ' ἀγορεύων,
 ἐχθρὰ φέροιτο ποτ' οἶκον, ὅπως τεκέεσσι φυλάσσοι.
 ἀλλὰ καὶ αὐτὸς ἐγὼ κνίζων πάλιν οὐ ποθόρῃμι, 25
 ἀλλ' ἄλλαν τινὰ φαιμὶ γυναικ' ἔχεν· ἃ δ' αἰτοῖσα
 ζαλοῖ μ', ᾧ Παιάν, καὶ τάκεται· ἐκ δὲ θαλάσσας
 οἰστρῇ παπταίνουσα ποτ' ἄντρα τε καὶ ποτὶ ποίμνας.
 σίξα δ' ὑλακτεῖν νιν καὶ τᾷ κυνί· καὶ γάρ, ὅκ' ἥρων
 αὐτᾶς, ἐκνυζᾶτο ποτ' ἰσχία ῥύγχος ἔχοισα. 30

ταῦτα δ' ἴσως ἐσορεῦσα ποιεῦντά με πολλάκι πεμψεῖ
 ἄγγελον. αὐτὰρ ἐγὼ κλαξῶ θύρας, ἔστε κ' ὁμόσση
 αὐτά μοι στορεσεῖν καλὰ δέμνια τᾶσδ' ἐπὶ νάσω.
 καὶ γάρ θην οὐδ' εἶδος ἔχω κακόν, ὥς με λέγοντι.
 ἦ γὰρ πρὶν ἐς πόντον ἐσέβλεπον, (ἧς δὲ γαλάνα) 35
 καὶ καλὰ μὲν τὰ γένεια, καλὰ δέ μεν ἃ μία κώρα
 (ὥς παρ' ἐμὶν κέκριται) κατεφαίνετο· τῶν δέ τ' ὀδόντων
 λευκοτέραν αὐγὰν Παρίας ὑπέφαινε λίθοιο.
 ὥς μὴ βασκανθῶ δέ, τρὶς εἰς ἐμὸν ἔπτυσσα κόλπον.
 ταῦτα γὰρ ἃ γραία με Κοτυτταρὶς ἐξεδίδαξεν. 40

τόσος' εἰπὼν τὸν Δάφνιν ὁ Δαμοίτας ἐφίλασε·
 χῶ μὲν τῷ σύριγγ', ὁ δὲ τῷ καλὸν αὐλὸν ἔδωκεν.
 αὐλῇ Δαμοίτας, σύρισδε δὲ Δάφνις ὁ βώτας·
 ὠρχεῦντ' ἐν μαλακᾷ ταὶ πόρτιες αὐτίκα ποία·
 νίκη μὰν οὐδαλλος, ἀνήσαστοι δ' ἐγένοντο. 45

20. καλὸν αἶδεν P.

22. κοῦ μ' ἔλαθ' P.

24. φυλάξῃ P.

29. σίγα Fritz.

40. After this line Fritz. inserts [ἃ πρὶν ἀμάντεσσι παρ' Ἰπποκίῳ νιν ποταύλει].

D

IDYLL VII.

Simichidas and Lycidas.

Ἦς χρόνος ἀνίκ' ἐγὼ τε καὶ Εὐκρίτος ἐς τὸν Ἀλέντα
 εἵρομεσ ἐκ πόλιος· σὺν δὲ τρίτος ἄμιν Ἀμύντας·
 τῇ Διοί γὰρ ἔτευχε θαλύσια καὶ Φρασίδαμος
 κᾶντιγένης, δύο τέκνα Λυκώπεος· εἴ τί περ ἐσθλὸν
 χαῶν τῶν ἐπάνωθεν, ἀπὸ Κλυτίας δὲ καὶ αὐτῷ 5
 Χάλκωνος, Βούρινναν ὅς ἐκ ποδὸς ἄνυσσε κράναν,
 εὖ ἐνερεισάμενος πέτρα γόνυ· ταὶ δὲ παρ' αὐτὰν
 αἰγαιοὶ πετέλαι τε εὖσκιον ἄλσος ὕφαινον,
 χλωροῖσιν πετάλοισι κατηρεφέες κομόωσαι.
 κοῦπω τὰν μεσάταν ὁδὸν ἄνομες, οὐδὲ τὸ σᾶμα 10
 ἅμιν τῷ Βρασίλα κατεφαίνετο· καί τιν' ὀδίταν
 ἐσθλὸν σὺν Μοίσαισι Κυδωνικὸν εὐρομὲς ἄνδρα,
 οὔνομα μὲν Λυκίδα, ἧς δ' αἰπόλος· οὐδέ κέ τίς μιν
 ἠγνοίησεν ἰδὼν, ἐπεὶ αἰπόλῳ ἔξοχ' ἐψέκει.
 ἐκ μὲν γὰρ λασίοιο δασύτριχος εἶχε τράγοιο 15
 κνακὸν δέρμ' ὥμοισι, νέας ταμίσιοιο ποτόσδον·
 ἀμφὶ δέ οἱ στήθεσσι γέρων ἐσφίγγετο πέπλος
 ζωστήρι πλακερῷ· ροικὰν δ' ἔχεν ἀγριελαίῳ
 δεξιτερῇ κορύναν, καὶ μ' ἀτρέμας εἶπε σεσαρῶς
 ὄμματι μειδιῶντι, γέλως δέ οἱ εἶχετο χείλεος· 20

Σιμιχίδα, πᾶ δὴ τὸ μεσαμέριον πόδας ἔλκεις,
 ἀνίκα δὴ καὶ σαῦρος ἐφ' αἵμασιαῖσι καθεύδει,
 οὐδ' ἐπιτυμβίδιοι κορυθαλλίδες ἡλαίνονται;
 ἦ μετὰ δαῖτα κλητὸς ἐπείγεται; ἦ τινος ἀστῶν
 λανὸν ἔπι θρώσκει; ὥς τεῦ ποσὶ νισσομένοιοι 25
 πᾶσα λίθος πταίοισα ποτ' ἀρβυλίδεσσιν αἰεῖδι.
 τὸν δ' ἐγὼ ἀμείφθην· Λυκίδα φίλε, φαντί τυ πάντες
 συρίκταν ἔμεναι μέγ' ὑπείροχον ἔν τε νομεῦσιν
 ἔν τ' ἀμνητῆρεσσι· τὸ δὴ μάλα θυμὸν λαίνει
 ἀμέτερον· καὶ τοι, κατ' ἐμὸν νόον, ἰσοφαρίζειν 30
 ἔλπομαι· ἃ δ' ὁδὸς ἄδε θαλυσίας. ἦ γὰρ ἑταῖροι
 ἀνέρες εὐπέπλω Δαμάτερι δαῖτα τελεῦντι,
 ὄλβω ἀπαρχόμενοι· μάλα γὰρ σφισι πίονι μέτρῳ
 ἃ δαίμων εὐκριθὼν ἀνεπλήρωσεν ἀλῶάν.
 ἀλλ' ἄγε δῆ, (ξυνὰ γὰρ ὁδός, ξυνὰ δὲ καὶ ἀφός) 35
 βουκολιασδόμεσθα· τάχ' ὥτερος ἄλλον ὀνασεῖ.
 καὶ γὰρ ἐγὼ Μοισᾶν καπυρὸν στόμα, κῆμὲ λέγοντι
 πάντες ἀοιδὸν ἄριστον· ἐγὼ δέ τις οὐ ταχυπειθής,
 οὐ Δᾶν· οὐ γάρ πω, κατ' ἐμὸν νόον, οὔτε τὸν ἐσθλὸν
 Σικελίδαν νίκημι τὸν ἐκ Σάμω, οὔτε Φιλητᾶν, 40
 αἰδῶν, βάτραχος δὲ ποτ' ἀκρίδας ὥς τις ἐρίσδω.
 ὥς ἐφάμαν ἐπίταδες· ὁ δ' αἰπόλος, ἀδὸν γελάσσας,
 τάν τοι, ἔφα, κορύναν δωρύττομαι, οὔνεκεν ἐσσι
 πᾶν ἐπ' ἀλαθείᾳ τὸ κεκασμένον ἐκ Διὸς ἔρνος.
 ὥς μοι καὶ τέκτων μέγ' ἀπέχθεται, ὅστις ἐρευνηῖ 45
 ἴσον ὄρευσ κορυφᾷ τελέσαι δόμον Ὠρομέδοντος,
 καὶ Μοισᾶν ὄρνιχες, ὅσοι, ποτὶ Χίον ἀοιδὸν
 ἀντία κοκκύζοντες, ἐτώσια μοχθίζοντι,

24. δαῖτ' ἀκλητος A.

44. ἐπ' ἀλαθ. πεπλασμένον A and P.

46. εὐρυμέδοντος A.

ἀλλ' ἄγε, βουκολικᾶς ταχέως ἀρχώμεθ' αἰοιδᾶς,
 Σιμιχίδα· κῆγὼ μὲν, (ὄρη φίλος) εἴ τοι ἀρέσκει 50
 τοῦθ' ὅ, τι πρᾶν ἐν ὄρει τὸ μελύδριον ἐξεπόνασα.

ἔσσεται Ἀγεάνακτι καλὸς πλόος ἐς Μιτυλάναν,
 χῶταν ἐφ' ἐσπερίοις ἐρίφοις νότος ὕγρα διώκη
 κύματα, χῶριων ὅτ' ἐπ' Ὠκεανῷ πόδας ἴσχει,
 αἴκεν τὸν Λυκίδαυ ὀπτεύμενον ἐξ Ἀφροδίτας 55
 ῥύσσηται· θερμὸς γὰρ ἔρως αὐτῷ με καταίθει·

χάλκονες στορεσεῦντι τὰ κύματα, τάν τε θάλασσαν,
 τόν τε νότον, τόν τ' εὐρον, ὃς ἔσχατα φυκία κινεῖ·
 ἄλκονες, γλαυκαῖς Νηρηΐσι ταί τε μάλιστα
 ὀρνίχων ἐφίλαθεν, ὅσαις τέ περ ἐξ ἁλὸς ἄγρα. 60

Ἀγεάνακτι πλόον διζήμενῳ ἐς Μιτυλάναν
 ὦρια πάντα γένοιτο, καὶ εὖπλοον ὄρμον ἵκοιτο.

κῆγὼ τήνῃ κατ' ἄμαρ ἀνήτινον ἢ ῥοδόεντα
 ἢ καὶ λευκοῖων στέφανόν περὶ κρατὶ φυλάσσω
 τὸν πετελατικὸν οἶνον ἀπὸ κρητῆρος ἀφυξῶ, 65
 παρ πυρὶ κεκλιμένος· κύαμον δέ τις ἐν πυρὶ φρυξεί,
 χά στιβὰς ἐσσεῖται πεπυκασμένα ἔστ' ἐπὶ πᾶχυν
 κνύζα τ' ἀσφοδέλῳ τε πολυγνάμπτῳ τε σελίνῳ.

καὶ πίομαι μαλακῶς, μεμναμένος Ἀγεάνακτος,
 αὐταῖς ἐν κυλίκεσσι καὶ ἐς τρύγα χεῖλος ἐρείδων. 70
 αὐλησεῦντι δέ μοι δύο ποιμένες· εἷς μὲν, Ἀχαρνεὺς·
 εἷς δέ, Λυκωπίτας· ὁ δὲ Τίτυρος ἐγγύθεν ἀσεῖ,
 ὥς ποκα τᾶς Ξενέας ἠράσσατο Δάφνις ὁ βούτας,
 χῶς ὄρος ἀμφ' ἐπονεῖτο, καὶ ὥς δρύες αὐτὸν ἐθρήνευ,
 Ἰμέρα αἶτε φύονται παρ' ὄχθαισιν ποταμοῖο, 75
 εὖτε χιὼν ὥς τις κατετάκετο μακρὸν ὑφ' Αἴμον,

61. A omits.

70. αὐταῖσιν κυλ. Fritz.

74. ἀμφοπολείτο P.

ἦ Ἄθω, ἦ Ῥοδόπαν, ἦ Καύκασον ἐσχατόωντα, chord
 ἄσει δ', ὥς ποκ' ἔδεκτο τὸν αἰπόλον εὐρέα λάρναξ
 ζῶν ἐόντα, κακαῖσιν ἀτασθαλῆαισιν ἄνακτος·

ὥς τέ νιν αἰ σιμαὶ λειμωνόθε φέρβον ἰοῖσαι 80
 κέδρον ἐς ἀδείαν μαλακοῖς ἀνθεσσι μέλισσαι,
 οὐνεκά οἱ γλυκὺ Μοῖσα κατὰ στόματος χέε νέκταρ.
 ὦ μακαριστὲ Κομάτα, τὴν θὴν τάδε τερπνὰ πεπόνθης,
 καὶ τὴν κατεκλάσθης ἐς λάρνακα, καὶ τύ, μελισσᾶν
 κηρία φερβόμενος, ἔτος ὦριον ἐξεπόναςας. 85

αἶθ' ἐπ' ἐμεῦ ζωοῖς ἐναρίθμιος ὠφελος ἦμεν,
 ὥς τοι ἐγὼν ἐνόμενον ἄν' ὦρεα τὰς καλὰς αἶγας,
 φωνᾶς εἰσαΐων· τὴν δ' ὑπὸ δρυσὶν ἢ ὑπὸ πεύκαις
 ἀδὺν μελίσσόμενος κατακέκλισο, θεῖε Κομάτα,

* * * * *

χῶ μέν, ἀποκλίνας ἐπ' ἀριστερά, τὰν ἐπὶ Πύξας 130
 εἶρφ' ὁδόν· αὐτὰρ ἐγὼ τε καὶ Εὐκρίτος ἐς Φρασιδάμω
 στραφθέντες, χῶ καλὸς Ἀμύντιχος, ἐν τε βαθείαις
 ἀδείας σχίνοιο χαμευνίσιν ἐκλίνθημες,

ἐν τε νεοτμάτοισι γεγαυότες οἰναρέοισι. 135
 πολλαὶ δ' ἄμιν ὑπερθε κατὰ κρατὸς δονέοντο

αἰγείροι πτελέαι τε· τὸ δ' ἐγγύθεν ἱερὸν ὕδωρ
 Νυμφᾶν ἐξ ἄντροιο κατειβόμενον κελάρυζε. 140

τοὶ δὲ ποτὶ σκιεραῖς ὀροδαμνίσιν αἰθαλίωνες
 τέττιγες λαλαγεῦντες ἔχον πόνον· ἃ δ' ὀλοηγῶν
 τηλόθεν ἐν πυκινῇσι βάτων τρύζεσκεν ἀκάνθαις. 140

ἄειδον κόρυδοι καὶ ἀκανθίδες, ἔστενε τρυγῶν
 πωτῶντο ξουθαὶ περὶ πίδακας ἀμφὶ μέλισσαι.
 πάντ' ὥσδε θερέος μάλα πίονος, ὥσδε δ' ὀπώρας.

ὄχλαι μὲν παρ ποσσὶ, παρὰ πλευρῇσι δὲ μᾶλα
 δαψιλέως ἀμὶν ἐκυλίνδετο· τοὶ δ' ἐκέχυντο 145
 ὄρπακες βραβύλοισι καταβρίθοντες (ἔραξε)
 τετράενες δὲ πῖθων ἀπελύετο κρατὸς ἄλειφαρ.
 Νύμφαι Κασταλίδες Παρνάσιον αἶπος ἔχοισαι,
 ἄρά γέ πα τοιόνδε Φόλω κατὰ λάϊνον ἄντρον
 κρατῆρ' Ἡρακλῆϊ γέρων ἐστήσατο Χείρων; 150
 ἄρά γέ πα τήνον τὸν ποιμένα τὸν ποτ' Ἀνάπῳ
 τὸν κρατερόν Πολύφαμον, ὃς ὥρεσι νᾶας ἔβαλλε,
 τοῖον νέκταρ ἔπεισε κατ' αὔλια ποσσὶ χορεῦσαι,
 οἶον δὴ τόκα πῶμα διεκραμάσατε, Νύμφαι,
 βωμῷ παρ Δάματρος ἀλωάδος, ἥς ἐπὶ σωρῷ 155
 αὐτὶς ἐγὼ πάξαιμι μέγα πτύον· ἃ δὲ γελάσσαι,
 δράγματα καὶ μάκωνας ἐν ἀμφοτέραισιν ἔχοισα.

Confidential

ΕΙ
IDYLL VIII.

W. B. Ewald

Daphnis and Menalcas.

Δάφνιδι τῷ χαρίεντι συνήντετο βουκολέοντι
μᾶλα νέμων, ὥς φαντί, κατ' ὥρεα μακρὰ Μενάλκας.
| ἄμφω τῶγ' ἥστην πυρροτρίχῳ, ἄμφω ἀνάβω,
ἄμφω συρίσδεν δεδαημένῳ, ἄμφω αἰίδεν. *stille*
πρᾶτος δ' ὦν ποτὶ Δάφνιν ἰδὼν ἀγόρευε Μενάλκας· 5
Menalcas.

μυκητᾶν ἐπίουρε βοῶν Δάφνι, λῆς μοι αἰεῖσαι;
φαμί τυ νικασεῖν ὅσσον θέλω αὐτὸς αἰίδων.
τὸν δ' ἄρα χῶ Δάφνις τοιῶδ' ἀπαμείβετο μύθῳ·
Daphnis.

ποιμὴν εἰροπόκων οἴων, συρικτὰ Μενάλκα,
οὔποτε νικασεῖς μ', οὐδ' εἴτι πάθοις τύ γ' αἰίδων. 10
Menalcas.

χρήσδεις ὦν ἐσιδεῖν; χρήσδεις καταθεῖναι ἄεθλον;
Daphnis.

χρήσδω τοῦτ' ἐσιδεῖν, χρήσδω καταθεῖναι ἄεθλον.
Menalcas.

καὶ τίνα θησεύμεσθ' ὅτις ἀμῖν ἄρκιος εἴη; *Supra*
Daphnis.

μóσχον ἐγὼ θησῶ· τὸ δὲ θὲς ἰσομάτορα ἀμνόν.

Menalcas.

οὐ θησῶ ποκα ἄμνόν, ἐπεὶ χαλεπός θ' ὁ πατήρ μεν 15
χὰ μάτηρ· τὰ δὲ μᾶλα ποθέσπερα πάντ' ἀριθμεῦντι.

Daphnis.

ἀλλὰ τί μὰν θησεῖς; τί δὲ τὸ πλέον ἐξεῖ ὁ νικῶν;

Menalcas.

σύριγγ', ἂν ἐποίησα, καλὰν ἔχω ἐννεάφωνον,
λευκὸν κηρὸν ἔχοισαν, ἴσον κάτω, ἴσον ἄνωθεν·
ταύταν κατθείην· τὰ δὲ τῷ πατρὸς οὐ καταθησῶ. 20

Daphnis.

ἦ μὰν τοι κήγῳ σύριγγ' ἔχω ἐννεάφωνον,
λευκὸν κηρὸν ἔχοισαν, ἴσον κάτω, ἴσον ἄνωθεν.
πρῶαν νιν συνέπαξ'. ἔτι καὶ τὸν δάκτυλον ἀλγῶ
τοῦτον, ἐπεὶ κάλαμός με διασχισθεῖς διέτμαξεν.
ἀλλὰ τίς ἄμμε κρινεῖ; τίς ἐπάκοος ἔσσεται ἀμέων; 25

Menalcas.

τῆνόν πως ἐνταῦθα τὸν αἰπόλον ἦν καλέσωμες,
ὃ ποτὶ ταῖς ἐρίφοις ὁ κύων ὁ φαλαρὸς ὑλακτεῖ.
χοῖ μὲν παῖδες αὔσαν, ὁ δ' αἰπόλος ἦνθ' ἐπακούσας·
χοῖ μὲν παῖδες ἄειδον, ὁ δ' αἰπόλος ἤθελε κρίναι.
πρᾶτος δ' ὦν ἄειδε λαχὼν ἱῦκτὰ Μενάλκας· 30
εἶτα δ' ἀμοιβαίαν ὑπελάμβανε Δάφνις ἀοιδὰν
βουκολικάν. οὕτω δὲ Μενάλκας ἄρξατο πρᾶτος·

Menalcas.

ἄγκεα καὶ ποταμοί, θεῖον γένος, αἵ τι Μενάλκας
πήποχ' ὁ συρικτὰς προσφιλες ᾔσε μέλος,
| βόσκοιτ' ἐκ ψυχᾶς τὰς ἀμνίδας· ἦν δέ ποκ' ἐνθη 35
Δάφνις ἔχων δαμάλας, μηδὲν ἔλασσον ἔχοι.

Daphnis.

κρᾶναι καὶ βοτάναι, γλυκερὸν φυτόν, αἵπερ ὁμοῖον
 μουσίσδει Δάφνις ταῖσιν ἀηδονῖσι,
 τοῦτο τὸ βουκόλιον παίγετε· κῆν τι Μενάλκας
 τεῖδ' ἀγάγη, χαίρων ἄφθονα πάντα νέμοι.

40

Menalcas.

ἔνθ' οἷς, ἔνθ' αἶγες διδυματόκοι, ἔνθα μέλισσαι
 σμήνεα πληροῦσιν, καὶ δρύες ὑψίτεραι,
 ἔνθ' ὁ καλὸς Μίλων βαίνει ποσίν· αἱ δ' ἂν ἀφέρπη
 χῶ ποιμὴν ξηρὸς τηνόθι καὶ βοτάναι.

Daphnis.

παντᾶ ἔαρ, παντᾶ δὲ νομοί, παντᾶ δὲ γάλακτος 45
 οὔθατα πλήθουσιν, καὶ τὰ νέα τρέφεται,
 ἔνθα καλὰ Ναῖς ἐπινίσσεται· αἱ δ' ἂν ἀφέρπη,
 χῶ τὰς βῶς βόσκων καὶ βόες αὐότεραι.

Menalcas.

ὦ τράγε, τῶν λευκᾶν αἰγᾶν ἄνερ, ὦ βάθος ὕλας
 μυρίον—ὦ σιμαὶ δεῦτ' ἐφ' ὕδωρ ἔριφοι— 50
 ἐν τήνῳ γὰρ τήνος, ἴθ' ὦ κόλε, καὶ λέγε· Μίλων,
 ὁ Πρωτεὺς φῶκας, καὶ θεὸς ὦν, ἔνεμε.

Daphnis.

μή μοι γὰν Πέλοπος, μή μοι χρύσεια τάλαντα
 εἶη ἔχειν, μηδὲ πρόσθε θέειν ἀνέμων·
 ἀλλ' ὑπὸ τᾷ πέτρᾳ τᾷδ' ἄσομαι ἀγκὰς ἔχων τυ, 55
σύννομα μᾶλ' ἐσορῶν τὰν Σικελᾶν ἐς ἄλλα.

38. μουσίζω A. 41. Fritzsche and P transpose 41, 42, 43, and 45, 46, 47. 51. ὦ καλὲ A. 52. χῶ Πρ. P. 52. After this line A supposes hiatus of 4 lines for Daphnis, and gives 53-56 to Menalcas.

Menalcas.

δένδρεσι μὲν χειμῶν φοβερὸν κακόν, ὕδασι δ' αὖχμός,
 ὄρνισιν δ' ὕσπλαγξ, ἀγροτέροις δὲ λίνα·
 ἀνδρὶ δὲ παρθενικᾶς ἀπαλᾶς πόθος. ὦ πάτερ, ὦ Ζεῦ,
 οὐ μόνος ἡράσθην· καὶ τὸ γυναικοφίλας. 60

* * * * *

ταῦτα μὲν ὦν δι' ἀμοιβαίων οἱ παῖδες ᾄεσαν.
 τὰν πυμάταν δ' ὦδ' οὕτως ἐξᾴρχε Μενάλκας·

Menalcas.

φείδεν τὰν ἐρίφων, φείδεν, λύκε, τῶν τοκάδων μεν,
 μηδ' ἀδίκει μ' ὅτι μικκὸς ἐὼν πολλαῖσιν ὁμαρτέω.
 ὦ Λάμπουρε κύων, οὕτω βαθὺς ὕπνος ἔχει τυ; 65
 οὐ χρὴ κοιμᾶσθαι βαθέως σὺν παιδὶ νέμοντα.
 τοὶ δ' οἶες, μηδ' ὕμμες ὀκνεῖθ' ἀπαλᾶς κορέσασθαι
 ποίας· οὔτι καμείσθ', ὅκκα πάλιν ἄδε φύηται·
 σίττα νέμεσθε, νέμεσθε· τὰ δ' οὕθατα πλήσατε πᾶσαι,
 ὥς τὸ μὲν ὦρνες ἔχωντι, τὸ δ' ἐς τάλάρως ἀπόθωμαι. 70
 δεῦτερος αὖ Δάφνις λιγυρῶς ἀνεβάλλετ' ᾄειδεν·

Daphnis.

κῆμ' ἐκ τῷ ἄντρῳ σύνοφρυς κόρα ἐχθὲς ἰδοῖσα
 τὰς δαμάλας παρελῶντα, καλὸν καλὸν ἦμεν ἔφασκεν·
 οὐ μὰν οὐδὲ λόγων ἐκρίθην ἀπο τὸν πικρὸν αὐτᾷ,
 ἀλλὰ κάτω βλέψας τὰν ἀμετέραν ὁδὸν εἶρπον. 75
 ἀδεῖ ἅ φωνὰ τὰς πόρτιος, ἀδὺ τὸ πνεῦμα·
 [ἀδὺ δὲ χῶ μόσχος γαρύεται, ἀδὺ δὲ χὰ βῶς,]
 ἀδὺ δὲ τῷ θέρεος παρ' ὕδωρ ρέον αἰθριοκοιτεῖν.
 τᾷ δρυὶ ταὶ βάλανοι κόσμος, τᾷ μαλίδι μᾶλα·
 τᾷ βοῦ δ' ἅ μόσχος, τῷ βονκόλῳ αἱ βόες αὐταί. 80
 ὥς οἱ παῖδες ᾄεσαν, ὁ δ' αἰπόλος ὦδ' ἀγόρευεν·

Airolas.

ἄδύ τι τὸ στόμα τοι, καὶ ἐφίμερος, ὦ Δάφνι, φωνά·
κρέσσον μελπομένῳ τεῦ ἀκουέμεν ἢ μέλι λείχειν.
λάξο τὰς σύριγγας· ἐνίκησας γὰρ αἰίδων.

αἰ δέ τι λῆς με καὶ αὐτὸν ἄμ' αἰπολέοντα διδάξαι, 85
τήναν τὰν μιτύλαν δωσῶ τὰ δίδακτρά τοι αἶγα,
ἅτις ὑπὲρ κεφαλᾶς αἰεὶ τὸν ἀμολγέα πληροῖ.

ὥς μὲν ὁ παῖς ἐχάρη, καὶ ἀνάλατο, καὶ πλατάγησε
νικήσας, οὕτως ἐπὶ ματέρα νεβρὸς ἄλοιτο.

ὥς δὲ κατεσμύχθη καὶ ἀνετράπετο φρένα λύπα 90
ᾧτερος· οὕτω καὶ νύμφα γαμεθεῖς ἀκάχοιτο.

κῆκ τούτῳ Δάφνις παρὰ ποιμέσι πρᾶτος ἔγεντο,
καὶ νύμφαν, ἄκρηβος ἔων ἔτι, Ναῖδα γάμεν.

IDYLL IX.

Daphnis and Menalcas.

Βουκολιάζω, Δάφνι· τὸ δ' ὧδ' ἄρχω πρᾶτος,
 ὧδ' ἄρχω Δάφνι, συναψάσθω δὲ Μενάλκας,
 μόσχως βωσὶν ὑφέντες, ὑπὸ στείραισι δὲ ταύρως.
 χοῖ μὲν ἅμ' ἀβόσκουντο, καὶ ἐν φύλλοισι πλανῶντο,
 μηδὲν ἀτιμαγελεύντες· ἐμὶν δὲ τὸ βουκολιάζω 5
 ἐν ποθ' ἔν, ἄλλωθεν δὲ ποτικρίνοιτο Μενάλκας.

Daphnis.

ἄδ' ἄ μὲν ἅ μόσχος γαρύεται, ἄδ' ἄ δὲ χα βῶς,
 ἄδ' ἄ δὲ χα σῦριγξ, χα βουκόλος· ἄδ' ἄ δὲ κήγ' ὦν.
 ἐστὶ δέ μοι παρ' ὕδωρ ψυχρὸν στιβάς· ἐν δὲ νένασται
 λευκᾶν ἐκ δαμαλᾶν καλὰ δέρματα, τὰς μοι ἀπᾶσας 10
 λῖψ κόμαρον τρωγοῖσας ἀπὸ σκοπιᾶς ἐτίναξε.
 τῷ δὲ θέρευν φρύγοντος ἐγὼ τόσπον μελεδαίνω,
 ὅσπον ἐρῶντε πατρὸς παῖδες καὶ ματρὸς ἀκούειν.
 οὕτω Δάφνις ἄεισεν ἐμίν· οὕτω δὲ Μενάλκας·

Menalcas.

Αἴτνα μᾶτερ ἐμά, κήγ' ὦν καλὸν ἄντρον ἐνοικέω 15
 κοίλαις ἐν πέτραισιν· ἔχω δέ τοι ὅσσ' ἐν οὐνείρῳ

2. ἄρχω πρᾶτος, ἐφαψάσθω P. 6. ἐκ ποθεν, ἄλλοθεν δ' αὖτις
 ὑποκρίνοιτο A; ἐμπροθεν· ἄλλοθεν κ.τ.λ. P. 10. ἀπ' ἄκρας Fritz.
 13. ἐρῶν τι πατρὸς μύθων καὶ μ. ἀκούει A; ἐρῶντι κ.τ.λ. P.

φαίνονται, πολλὰς μὲν ὄϊς, πολλὰς δὲ χιμαῖρας·
 ὦν μοι πρὸς κεφαλῇ καὶ παρ ποσὶ κώεα κεῖνται.
 ἐν πυρὶ δὲ δρυῖνιφ χορία ζέει, ἐν πυρὶ δ' αὔαι
 φαγοὶ χειμαίνοντος· ἔχω δέ τοι οὐδ' ὅσον ὦραν 20
 χείματος, ἢ νωδὸς καρύωι, ἀμύλοιο παρόντος.

τοῖς μὲν ἐπεπλατάγησα, καὶ αὐτίκα δῶρον ἔδωκα,
 Δάφνιδι μὲν κορύναν, τὰν μοι πατρὸς ἔτραφεν ἀγρός,
 αὐτοφυῆ, τὰν οὐδ' ἂν ἴσως μωμάσατο τέκτων·
 τήνῳ δὲ στρόμβῳ καλὸν ὄστρακον, οὗ κρέας αὐτὸς 25
 σιτήθην, πέτραισιν ἐν Ὑκαρίαισι δοκεύσας,
 πέντε ταμῶν πέντ' οὖσιν· ὁ δ' ἐγκαναχῆσατο κόχλῳ.
 βουκολικαὶ Μοῖσαι, μάλα χαίρετε, φαίνετε δ' ὦδάς,
 τὰς ποκ' ἐγὼ τήνοισι παρὼν ἄεισα νομεῦσι,
 μή ποτ' ἐπὶ γλώσσας ἄκρας ὀλοφυγδόνα φύσω. 30
 τέττιξ μὲν τέττιγι φίλος, μύρμακι δὲ μύρμαξ,
 ἱρηκες δ' ἱρηξιν· ἐμὴν δ' ἅ Μοῖσα καὶ ὦδά.
 τὰς μοι πᾶς εἴη πλείους δόμος· οὔτε γὰρ ὕπιος,
 οὔτ' ἔαρ ἐξαπίνας γλυκερώτερον, οὔτε μελίσσαις
 ἄνθεα, ὅσον ἐμὴν Μοῖσαι φίλαι· οὗς γὰρ ὀρεῦντι 35
 γαθεῦσαι, τοὺς δ' οὔτι ποτὶ δαλήσατο Κίρκα.

19. ζεῖ Fritz.

27. ἐγκαγχάσατο A.

30. φύσης Fritz.

IDYLL X.

Battus and Milo.

Milo.

Ἐργατίνα βουκαῖε, τί νῦν, ὦζυρέ, πεπόνθεις;
οὐθ' ἐὼν ὄγμον ἄγειν ὀρθὸν δύνα, ὥς τοπρὶν ἄγες,
οὐθ' ἅμα λαιοτομεῖς τῷ πλατίον, ἀλλ' ἀπολείπη,
ὥσπερ οἷς ποιμένας, ἅς τὸν πόδα κάκτος ἔτυψεν.
ποῖός τις, δειλαῖε, καὶ ἐκ μέσῳ ἁματος ἐσσηί, 5
ὃς νῦν ἀρχομένῳ τᾶς αὐλακος οὐκ ἀποτρώγεις;

Battus.

Μίλων ὀψαμᾶτα, πέτρας ἀπόκομμ' ἀτεράμνω,
οὐδαμά τοι συνέβα ποθέσαι τινὰ τῶν ἀπεόντων;

Milo.

οὐδαμά. τίς δὲ πόθος τῶν ἔκτοθεν ἐργάτα ἀνδρί;

Battus.

οὐδαμά νυν συνέβα τοι ἀγρυπνήσαι δι' ἔρωτα; 10

Milo.

μηδέ γε συμβαίη· χαλεπὸν χορίῳ κύνα γεῦσαι.

Battus.

ἀλλ' ἐγώ, ὦ Μίλων, ἔραμαι σχεδὸν ἐνδεκαταῖος.

Milo.

ἐκ πίθῳ ἀντλείς δῆλον· ἐγὼ δ' ἔχω οὐδ' ἄλις ὄξος.

2. οὐτ' ὦν A; οὔτε τὸν P.
Fritz.

5. δείλαν τε P.

6. ἀρχόμενος

Battus.

τοιγάρτοι πρὸ θυρᾶν μοι ἀπὸ σπόρῳ ἄσκαλα πάντα.

Milo.

τίς δέ τυ τᾶν παίδων λυμαίνεται;

Battus.

ὦ Πολυβότα, 15

ὃ πρὸν ἀμώντεσσι παρ' Ἰπποκίωνί ποκ' αὖλει.

Milo.

εὔρε θεὸς τὸν ἀλιτρόν· ἔχεις πάλαι ὦν ἐπεθύμεις.

μάντις τοι τὰν νύκτα χροῖζεῖται καλαμαία.

Battus.

μωκᾶσθαί μ' ἄρχῃ τύ· τυφλὸς δ' οὐκ αὐτὸς ὁ Πλούτος,
ἀλλὰ καὶ ὠφρόντιστος Ἴερως. μὴ δὴ μέγα μυθεῦ. 20

Milo.

οὐ μέγα μυθεῦμαι· τὸ μόνον κατάβαλλε τὸ λᾶον,
καί τι κόρας φιλικὸν μέλος ἀμβάλεν. ἄδιον οὕτως
ἐργαξῇ· καὶ μὰν πρότερόν ποκα μουσικὸς ἦσθα.

Battus.

Μοῖσαι Πιερίδες, συναείσατε τὰν ῥαδιαν μοι
παῖδ'· ὦν γάρ χ' ἀψῆσθε, θεαί, καλὰ πάντα ποιεῖτε.

Βομβύκα χαρίεσσα, Σύραν καλέοντί τυ πάντες, 26
ἰσχνάν, ἀλιόκαυστον· ἐγὼ δὲ μόνος μελίχλωρον.
καὶ τὸ ἶον μέλαν ἐστί, καὶ ἅ γραπτὰ ὑάκινθος·
ἀλλ' ἔμπας ἐν τοῖς στεφάνοις τὰ πρᾶτα λέγονται.
ἅ αἰξ τὸν κύτισον, ὁ λύκος τὰν αἶγα διώκει, 30
ἅ γέρανος τῶροτρον· ἐγὼ δ' ἐπὶ τὴν μεμάνημαι.
αἶθε μοι ἥς ὅσσα Κροῖσόν ποκα φαντὶ πεπᾶσθαι,
χρῦσεοι ἀμφοτέροί κ' ἀνεκέμεθα τᾷ Ἀφροδίτῃ·
τὼς αὐλὼς μὲν ἔχοισα, καὶ ἡ ῥόδον, ἡ τύγε μᾶλον,

16. ποταύλει P.
and A.

18. χροῖζεται ἁ κ. A.

34. ἡ μᾶλον τύ Fritz.

σχῆμα δ' ἐγὼ καὶ καινὰς ἐπ' ἀμφοτέροισιν ἀμύκλας· 35
 Βομβύκα χαρίεσσ', οἱ μὲν πόδες ἀστράγαλοι τεύς,
 ἃ φωνὰ δὲ τρύχνος· τὸν μὰν τρόπον οὐκ ἔχω εἰπεῖν.

Milo.

ἦ καλὰς ἄμμε ποιῶν ἐλελήθη βούκος ἀοιδάς·
 ὥς εὔ τὰν ἰδέαν τᾶς ἁρμονίας ἐμέτρησεν.
 ὦ μοι τῷ πώγωνος, ὃν ἀλιθίως ἀνέφυσα. 40
 θᾶσαι δὴ καὶ ταῦτα τὰ τῷ θείῳ Λυτιέρσα·

Δάματερ πολύκαρπε, πολύσταχυ, τοῦτο τὸ λᾶον
 εὖεργόν τ' εἴη καὶ κάρπιμον ὅττι μάλιστα.
 σφίγγετ', ἀμαλλοδέται, τὰ δράγματα, μὴ παριών τις
 εἴπη· σύκινοι ἄνδρες, ἀπώλετο χοῦτος ὁ μισθός. 45
 ἐς βορέην ἄνεμον τᾶς κόρθυος ἃ τομὰ ὕμιν
 ἦ ζέφυρον βλεπέτω· πιαίνεται ὁ στάχυς οὕτως.
 σῖτον ἀλοιῶντας φεύγειν τὸ μεσαμβρινὸν ὕπνος·
 ἐκ καλάμας ἄχυρον τελέθει τημόσδε μάλιστα.
 ἄρχεσθαι δ' ἀμῶντας ἐγειρομένῳ κορυδαλλῷ, 50
 καὶ λήγειν εὖδοντος· ἐλινῦσαι δὲ τὸ καῦμα.
 εὐκτὸς ὁ τῷ βατράχῳ, παῖδες, βίος· οὐ μελεδαίνει
 τὸν τὸ πιεῖν ἐγχεῦντα· πάρεστι γὰρ ἄφθονον αὐτῷ.
 κάλλιον, ὦ 'πιμελητὰ φιλάργυρε, τὸν φακὸν ἔψειν·
 μή τι τάμης τὰν χεῖρα καταπρίων τὸ κύμινον. 55
 ταῦτα χρὴ μοχθεύοντας ἐν ἀλίῳ ἄνδρας αἰδεῖν·
 τὸν δὲ τεόν, βουκαῖε, πρέπει λιμηρὸν ἔρωτα
 μυθίσδεν τᾷ ματρὶ κατ' εὐνὰν ὀρθρευόισα.

IDYLL XI.

Polyphemus to Galatea.

Οὐδὲν ποττὸν ἔρωτα πεφύκει φάρμακον ἄλλο,
 Νικία, οὔτ' ἔγχριστον, ἐμὶν δοκεῖ, οὔτ' ἐπίπαστον,
 ἢ ταὶ Πιερίδες· κοῦφον δέ τι τοῦτο καὶ ἀδὺ
 γίνετ' ἐπ' ἀνθρώποις· εὐρεῖν δ' οὐ ῥάδιον ἐστί.
 γινώσκειν δ' οἶμαί τυ καλῶς, ἱατρὸν ἔοντα, 5
 καὶ ταῖς ἐννέα δὴ πεφιλαμένον ἔξοχα Μοίσαις.

οὔτω γοῦν ῥαῖστα διᾶγ' ὁ Κύκλωψ ὁ παρ' ἀμῖν,
 ὠρχαῖος Πολύφαμος, ὅκ' ἤρατο τᾶς Γαλατείας,
 ἄρτι γενειάσδων περὶ τὸ στόμα τὼς κροτάφως τε·
 ἤρατο δ' οὐ μάλοις οὐδὲ ῥόδῳ, οὐδὲ κικίνυοις, 10
 ἀλλ' ὀρθαῖς μανλαῖς· ἀγέϊτο δὲ πάντα πάρεργα.
 πολλάκι ταὶ οἷες ποτὶ τωῦλιον αὐταὶ ἀπῆνθον
 χλωρᾶς ἐκ βοτάνας· ὁ δέ, τὰν Γαλάτειαν αἰίδων,
 αὐτῷ ἐπ' αἰῶνος κατετάκετο φυκιοέσσας,
 ἐξ αὐοῦς, ἔχθιστον ἔχων ὑποκάρδιον ἔλκος 15
 Κύπριδος ἐκ μεγάλας, τό οἱ ἥπατι πᾶξε βέλεμνον.
 ἀλλὰ τὸ φάρμακον εὔρε· καθεζόμενος δ' ἐπὶ πέτρας
 ὑψηλᾶς, ἐς πόντον ὀρῶν αἶειδε τοιαῦτα·

ὦ λευκὰ Γαλάτεια, τί τὸν φιλέοντ' ἀποβάλλῃ;
 λευκοτέρα πακτᾶς ποτιδεῖν, ἀπαλωτέρα ἀρνός, 20

μόσχῳ γανροτέρα, φιαρωτέρα ὄμφακος ὠμᾶς
 φοιτῆς δ' αὐθ' οὕτως, ὅκκα γλυκὺς ὕπνος ἔχῃ με,
 οἴχῃ δ' εὐθὺς ἰοῖσ', ὅκκα γλυκὺς ὕπνος ἀνῇ με,
 φεύγεις δ', ὥσπερ οἷς πολὺν λύκον ἀθρήσασα.
 ἡράσθην μὲν ἔγωγα τεοῦς, κόρα, ἀνίκα πρᾶτον 25
 ἦνθες ἐμᾶ σὺν ματρί, θέλοισ' ὑακίνθινα φύλλα
 ἐξ ὄρεος δρέψασθαι· ἐγὼ δ' ὁδὸν ἀγεμόνευον.
 παύσασθαι δ' ἐσιδὼν τυ καὶ ὕστερον οὐδέ τί πα νῦν
 ἐκ τήνῳ δύναμαι· τὶν δ' οὐ μέλει, οὐ μὰ Δί', οὐδέν.
 γινώσκω, χαρίεσσα κόρα, τίνος ὦνεκα φεύγεις· 30
 ὦνεκά μοι λασία μὲν ὀφρὺς ἐπὶ παντὶ μετώπῳ
 ἐξ ὧτὸς τέταται ποτὶ θῶτερον ὥς μία μακρά·
 εἷς δ' ὀφθαλμὸς ἔπεςτι, πλατεῖα δὲ ῥὺς ἐπὶ χεῖλει.
 ἀλλ' ωῦτός, τοιοῦτος ἐών, βοτὰ χίλια βόσκω,
 κῆκ τούτων τὸ κράτιστον ἀμελγόμενος γάλα πίνω· 35
 τυρὸς δ' οὐ λείπει μ' οὔτ' ἐν θέρει, οὔτ' ἐν ὀπώρα,
 οὐ χειμῶνος ἄκρω· ταρσοὶ δ' ὑπεραχθεές αἰεῖ.
 συρίσδεν δ' ὥς οὔτις ἐπίσταμαι ὧδε Κυκλώπων,
 τίν, τὸ φίλον γλυκύμαλον, ἀμᾶ κῆμαντὸν ἀεῖδων,
 πολλὰκι νυκτὸς ἁωρί· τράφω δέ τοι ἔνδεκα νεβρῶς 40
 πᾶσας μανοφόρως, καὶ σκύμνως τέσσαρας ἄρκτων.
 ἀλλ' ἀφίκεν τὸ ποθ' ἀμέ, καὶ ἐξεῖς οὐδὲν ἔλασσον·
 τὰν γλαυκὰν δὲ θάλασσαν ἔα ποτὶ χέρσον ὀρεχθεῖν.
 ἄδιον ἐν τῶντρῳ παρ' ἐμὶν τὰν νύκτα διαξεῖς.
 ἐντὶ δάφναι τηνεί, ἐντὶ ῥαδιναὶ κυπάρισσοι, 45
 ἔστι μέλας κισσός, ἔστ' ἄμπελος ἃ γλυκύκαρπος·
 ἔστι ψυχρὸν ὕδωρ, τό μοι ἃ πολυδένδρεος Αἴτνα
 λευκᾶς ἐκ χιόνος, ποτὸν ἀμβρόσιον, προΐητι.

τίς κα τῶνδε θάλασσαν ἔχειν ἢ κύμαθ' ἔλοιτο;
 αἰ δέ τοι αὐτὸς ἐγὼν δοκέω λασιώτερος ἦμεν, 50
 ἐντὶ δρυὸς ξύλα μοι, καὶ ὑπὸ σποδῶ ἀκάματον πῦρ·
 καιόμενος δ' ὑπὸ τεύς καὶ τὰν ψυχὰν ἀνεχοίμαν
 καὶ τὸν ἐν' ὀφθαλμόν, τῷ μοι γλυκερώτερον οὐδέν.
 ὦμοι, ὅτ' οὐκ ἔτεκέν μ' ἅ μᾶτηρ βράγχι' ἔχοντα,
 ὥς κατέδυν ποτὶ τίν, καὶ τὰν χέρα τεύς ἐφίλασα, 55
 αἰ μὴ τὸ στόμα λῆς· ἔφερον δέ τοι ἢ κρίνα λευκά,
 ἢ μάκων' ἀπαλὰν ἐρυθρὰ πλαταγών' ἔχοισαν.
 ἀλλὰ τὰ μὲν θέρεος, τὰ δὲ γίνεται ἐν χειμῶνι·
 ὥστ' οὐκ ἄν τοι ταῦτα φέρειν ἅμα πάντ' ἐδυνάθην.
 νῦν μάν, ὦ κόριον, νῦν αὐτόθι νεῖν γε μαθεῖμαι, 60
 αἶκα τις σὺν ναὶ πλέων ξένος ᾧδ' ἀφίκηται·
 ὥς εἰδῶ, τί ποθ' ἀδὺ κατοικεῖν τὸν βυθὸν ὕμμιν.
 ἐξένθοις, Γαλάτεια, καὶ ἐξενθοῖσα λάθοιο,
 ὥσπερ ἐγὼν νῦν ᾧδε καθήμενος, οἴκαδ' ἀπενθεῖν.
 ποιμαίνειν δ' ἐθέλοις σὺν ἐμὶν ἅμα, καὶ γάλ' ἀμέλγειν, 65
 καὶ τυρὸν πᾶξαι, τάμισον δριμεῖαν ἐνεῖσα.
 ἅ μᾶτηρ ἀδικεῖ με μόνα, καὶ μέμφομαι αὐτᾶ·
 οὐδὲν πῆποχ' ὅλως ποτὶ τὴν φίλον εἶπεν ὑπὲρ μεῦ,
 καὶ ταῦτ' ἅμαρ ἐπ' ἅμαρ ὀρεῦσά με λεπτόν ἐόντα.
 φασὼ τὰν κεφαλὰν καὶ τῶς πόδας ἀμφοτέρως μεν 70
 σφύσδειν, ὥς ἀνιαθῇ, ἐπεὶ κῆγὼν ἀνιῶμαι.
 ὦ Κύκλωψ, Κύκλωψ, πᾶ τὰς φρένας ἐκπεπότασαι;
 αἶθ' ἐνθὼν ταλάρως τε πλέκοις, καὶ θαλλὸν ἀμάσας
 ταῖς ἄρνεσσι φέροις, τάχα κα πολὺ μᾶλλον ἔχοις νοῦν.
 τὰν παρεοῖσαν ἄμελγε· τί τὸν φεύγοντα διώκεις; 75

59. A omits.
 νοντα A.

60. νῦν αὖ τό γα νεῖν μασεῖμαι A.

69. λεπτύ-

εὐρησεῖς Γαλάτειαν ἴσως καὶ καλλίον' ἄλλαν.
 πολλαὶ συμπαῖσδεν με κόραι τὰν νύκτα κέλονται.
 κιχλίζοντι δὲ πᾶσαι, ἐπεὶ κ' αὐταῖς ἐπακούσω·
 δηλονότ' ἐν τᾷ γᾶ κῆγών τις φαίνομαι ἡμεῖς.

οὕτω τοι Πολύφαμος ἐποίμαινεν τὸν ἔρωτα, 80
 μουσίσδων· ῥᾶον δὲ διᾶγ', ἢ εἰ χρυσὸν ἔδωκεν.

IDYLL XIII. *Épique.*

Hylas.

Οὐχ ἄμιν τὸν Ἔρωτα μόνοις ἔτεχ', ὥς ἔδοκεῦμες,
 Νικία, ᾧ τινι τοῦτο θεῶν ποκα τέκνον ἔγεντο·
 οὐχ ἄμιν τὰ καλὰ πράτοις καλὰ φαίνεται εἶμεν,
 οἱ θνατοὶ πελόμεσθα, τὸ δ' αὔριον οὐκ ἐσορῶμες·
 ἀλλὰ καὶ Ἀμφιτρύωνος ὁ χαλκεοκάρδιος υἱός, 5
 ὃς τὸν λῖν ὑπέμεινε τὸν ἄγριον, ἦρατο παιδὸς
 τῷ χαρίεντος Ὑλα, τῷ τὰν πλοκαμίδα φορεῦντος,
 καί μιν πάντ' ἐδίδαξε, πατὴρ ὥσει φίλον υἷα,
 ὅσσα μαθὼν ἀγαθὸς καὶ ἀοίδιμος αὐτὸς ἔγεντο·
 χωρὶς δ' οὐδέποκ' ἦς, οὐδ' εἰ μέσον ἄμαρ ὄροιτο, 10
 οὔθ' ὀπόχ' ἅ λεύκιππος ἀνατρέχοι ἐς Διὸς ἀώς,
 οὔθ' ὀπόκ' ὀρτάλιχοι μινυροὶ ποτὶ κοῖτον ὀρῶεν,
 σεισαμένας περὰ ματρὸς ἐπ' αἰθαλόεντι πετεῦρῳ·
 ὥς αὐτῷ κατὰ θυμὸν ὁ παῖς πεποναμένος εἶη,
 αὐτῷ δ' εὖ ἔλκων ἐς ἀλαθινὸν ἄνδρ' ἀποβαίη. 15
 ἀλλ' ὅκα τὸ χρύσειον ἔπλει μετὰ κῶας Ἰήσων
 Αἰσονίδας, οἱ δ' αὐτῷ ἀριστῆες συνέποντο,
 πασᾶν ἐκ πολίων προλελεγμένοι, ὧν ὄφελός τι,
 ἵκετο χῶ ταλαεργὸς ἀνὴρ ἐς ἀφνειὸν Ἴωλκόν
 Ἀλκμήνας υἱὸς Μιδεάτιδος ἡρώϊνης· 20
 σὺν δ' αὐτῷ κατέβαινε Ὑλας εὐέδρον ἐς Ἀργώ,

ἄτις Κυανεᾶν οὐχ ἤψατο συνδρομάδων ναῦς,
 ἀλλὰ διεξῆλξε, βαθύν δ' εἰσέδραμε Φᾶσιν,
 αἰετὸς ὥς, μέγα λαῖτμα, ἀφ' ᾧ τότε χοιράδες ἔσταν.
 ἄμος δ' ἀντέλλοντι Πελειάδες, ἐσχατιαὶ δὲ 25
 ἄρνα νέον βόσκοντι, τετραμμένω εἶαρος ἤδη·
 τᾶμος ναυτιλίας μιμνάσκετο θεῖος ἄωτος
 ἠρώων, κοίλαν δὲ καθιδρυνθέντες ἐς Ἀργῷ
 Ἑλλάσποντον ἵκοντο, νότῳ τρίτον ἄμαρ ἀέντι·
 εἴσω δ' ὄρμον ἔθεντο Προπογτίδος, ἔνθα Κιανῶν 30
 αὐλακας εὐρύνοντι βόες τρίβοντες ἄροτρον.
 ἐκβάντες δ' ἐπὶ θίνα, κατὰ ζυγὰ δαῖτα πένοντο
 δειελινοί· πολλοὶ δὲ μίαν στορέσαντο χαμεύναν.
 λειμῶν γάρ σφιν ἔκειτο, μέγα στιβάδεσσιν ὄνειαρ·
 ἔνθεν βούτομον ὀξύ, βαθύν τ' ἐτάμοντο κύπειρον. 35
 κῶχθε' Ὀτλας ὁ ξανθὸς ὕδωρ | ἐπιδόρπιον | οἰσῶν
 αὐτῷ θ' Ἡρακλῆϊ, καὶ ἀστεμφεῖ Τελαμῶνι,
 (οἱ μίαν ἄμφω ἐταῖροι ἀεὶ δαίνυντο τράπεζαν)
 χάλκεον ἄγγος ἔχων· τάχα δὲ κράναν ἐνόησεν
 ἡμέγῃ ἐν χώρῃ· περὶ δὲ θρύα πολλὰ πεφύκει, 40
 κνάνεόν τε χελιδόνιον, χλοερὸν τ' ἀδιάντον,
 καὶ θάλλοντα σέλινα, καὶ εἰλιτενῆς ἄγρωστις·
 ὕδατι δ' ἐν μέσσω Νύμφαι χορὸν ἀρτίζοντο,
 Νύμφαι ἀκοίμητοι, δειναὶ θεαὶ ἀγροιώταις,
 Εὐνίκα, καὶ Μαλὶς, ἔαρ θ' ὀρώωσα Νυχεῖα. 45
 ἦτοι ὁ κοῦρος ἐπείχε ποτῷ πολυχανδέα κρωσσόν,
 βάψαι ἐπειγόμενος· ταὶ δ' ἐν χερὶ πᾶσαι ἔφυσαν·
 πασάων γὰρ ἔρως ἀπαλὰς φρένας ἐξεφόβησεν
 Ἀργεῖω ἐπὶ παιδί· κατήριπε δ' ἐς μέλαν ὕδωρ

22, 23, 24. A omits. 31. ἀρότρω A. 33. δειελινὴν A. 48. ἐξε-
 σόβησεν A; ἀμφοδόνησεν P.

ἄθροός, ὥς ὅκα πυρσὸς ἀπ' οὐρανῷ ἤριπεν ἀστήρ 50
 ἄθροός ἐν πόντῳ· ναύταις δέ τις εἶπεν ἑταῖρος·
 κουφότερ', ὦ παῖδες, ποιείσθ' ὄπλα· πλευστικὸς οὖρος.
 Νύμφαι μὲν σφετέροις ἐπὶ γούνασι κούρον ἔχουσιν
 δακρύνοντ', ἀγανοῖσι παρεψύχοντ' ἐπέεσσιν·

'Αμφιτρυωνιάδας δὲ ταρασσόμενος περὶ παιδὶ 55

ῥῆκετο, Μαιωτιστὶ λαβὼν εὐκαμπέα τόξα,
 καὶ ῥόπαλον, τό οἱ αἰὲν ἐχάνθανε δεξιτερὰ χεῖρ.

τρίς μὲν Ὑλαν αὔσεν, ὅσον βαρὺς ἤρυγε λαιμός·

τρίς δ' ἄρ' ὁ παῖς ὑπάκουσεν· ἀραιὰ δ' ἔκετο φωνὰ

ἐξ ὕδατος· παρεὼν δὲ μάλα σχεδόν, εἶδετο πόρρω. 60

ὥς δ' ὀπὸκ' ἠϋγένειος (ἀπόπροθι) λῆς ἔσακούσας

νεβρῷ φθεγξαμένας τις ἐν οὖρεσιν, ὠμοφάγος λῆς,

ἐξ εὐνᾶς ἔσπευσεν ἐτοιμοτάταν ἐπὶ δαῖτα·

'Ηρακλῆς τοιοῦτος ἐν ἀτρίπτουσιν ἀκάνθαις

παῖδα ποθῶν δεδόνητο, πολὺν δ' ἐπελάμβανε χώρον. 65

σχέτλιοι οἱ φιλέοντες· ἀλῶμενος ὅσσ' ἐμόγησεν

ᾠρεα καὶ δρυμῶς· τὰ δ' Ἰήσονος ὕστερα πάντ' ἦς.

ναὺς γέμεν ἄρμεν' ἔχουσα μετάρσια τῶν παρεόντων,

ιστία δ' ἠΐθεοι (μεσονύκτιον) ἐξεκάθαιρον

'Ηρακλῆα μένοντες· ὁ δ', ἃ πόδες ἄγον, ἐχώρει 70

μαινόμενος· χαλεπὰ γὰρ ἔσω θεὸς ἦπαρ ἄμυσσεν.

οὕτω μὲν κάλλιστος Ὑλας μακάρων ἀριθμεῖται.

'Ηρακλέην δ' ἦρωες ἐκερτόμεον λιποναύταν,

οὐνεκεν ἠρώησε τριακοντάζυγον Ἀργῷ·

πεζᾷ δ' ἐς Κόλχως τε καὶ ἄξιον ἔκετο Φᾶσιν. 75

51. ἑταῖροις A and P. 54. παρέψυχον μελέεσσιν A. 58. βαρὺς A and P. 68. ναὺς μὲν ἄρμεν' ἔχουσα μεταρσία ᾗπερ ἰόντων A ; ναὺς μένειν ἄρμ. ἔχ. μετ. τῶν παρεόντων P. 69. ἔστε καθεῖργον A. 71. χαλεπὸς A.

IDYLL XIV.

Aeschines and Thyonichus.

Aeschines.

Χαίρειν πολλὰ τὸν ἄνδρα Θυνώνυχον.

Thyonichus.

ἀλλὰ τοιαῦτα

Αἰσχίνα.

Aeschines.

ὥς χρόνιος.

Thyonichus.

χρόνιος; τί δέ τοι τὸ μέλημα;

Aeschines.

πράσσομες οὐχ ὥς λῶστα, Θυνώνιχε.

Thyonichus.

ταῦτ' ἄρα λεπτός,

χὼ μύσταξ πολὺς οὖτος, ἀϋσταλέοι δὲ κίκιννοι.

τοιοῦτος πρῶαν τις ἀφίκετο Πυθαγορίκτας, 5

ὠχρός, κἀνυπόδητος· Ἀθηναῖος δ' ἔφατ' ἡμεν.

ἦρατο μὰν καὶ τήνος, ἐμὲν δοκεῖ, ὅπτῳ ἀλεύρω.

Aeschines.

παῖσδεῖς, ὦ γὰρ, ἔχων· ἐμὲ δ' ἅ χαρίεσσα Κυνίσκα
ὑβρίσδει· λασῶ δὲ μανείς ποκα, θρίξ ἀνὰ μέσσον.

Thyonichus.

τοιοῦτος μὲν αἰὲν τύ, φίλ' Αἰσχίνα, ἀσυχᾷ ὀξύς, 10
πάντ' ἐθέλων κατὰ καιρόν· ὅμως δ' εἶπον, τί τὸ καιρόν;
Aeschines.

ὠργεῖος, κῆγών, καὶ ὁ Θεσσαλὸς ἵπποδιώκτας
Ἄπις, καὶ Κλεύνικος ἐπίνομος ὁ στρατιώτας
ἐν χώρῳ παρ' ἐμίν. δύο μὲν κατέκοψα νεοσσῶς,
θηλάζοντά τε χοῖρον· ἀνῶξα δὲ Βίβλινον αὐτοῖς 15
εὐώδη, τετόρων ἐτέων σχεδόν, ὥς ἀπὸ λανῶ.
βολβὸς κτεῖς κοχλίας ἐξηρέθη· ἧς πότος ἀδύς.
ἦδη δὲ προϊόντος, ἔδοξ' ἐπιχεῖσθαι ἄκρατον
ᾧτινος ἦθελ' ἕκαστος· ἔδει μόνον ᾧτινος εἰπεῖν.
ἄμμες μὲν φωνεῦντες ἐπίνομες, ὥς ἐδέδοκτο· 20
ἃ δ' οὐδέν, παρεόντος ἐμεῦ· τίλ' ἔχειν με δοκεῖς νῶν;
“οὐ φθεγξῇ; λύκον εἶδες;” ἔπαιξέ τις· “ὥς σοφός,” εἶπε
κῆφᾱπτ'· εὐμαρέως κεν ἀπ' αὐτᾶς καὶ λύχνον ἄψας.
ἐστὶ Λύκος, Λύκος ἐστί, Λάβα τῷ γείτονος υἱός,
εὐμάκης, ἀπαλός, πολλοῖς δοκέων καλὸς ἦμεν. 25
τούτῳ τὸν κλύμενον κατετάκετο τῆνον ἔρωτα.
χάμῖν τοῦτο δι' ὥτ' ἐγεντό ποθ' ἀσυχᾷ οὕτως·
οὐ μὰν ἐξήταξα, μάταν εἰς ἄνδρα γενειῶν.
ἦδη δ' ὦν πόσιος τοὶ τέτταρες ἐν βάθει ἦμες,
χῶ Λαρισσαῖος τὸν ἐμὸν Λύκον ᾄδεν ἀπ' ἀρχᾶς, 30
Θεσσαλικόν τι μέλισμα, κακαὶ φρένες· ἃ δὲ Κυνίσκα
ἐκλαεν ἐξαπίνας θαλερώτερον ἢ παρὰ ματρὶ
παρθένος ἐξαέτις κόλπῳ ἐπιθυμήσασα.
τᾶμος ἐγών, τὸν ἴσας τύ, Θυνώνιχε, πῦξ ἐπὶ κόρρας
ἦλασα, κἄλλαν αὐθις· ἀνειρύσασα δὲ πέπλῳ, 35

11. κατ' ἄκαιρον Α.
κοχ. Fritz.; βοῦβός τις κοχ. Α.

17. βολβός τις κοχλίας P; βολβός τις,

ἔξω ἀπώχετο θᾶσσον. “ἔμδν κακόν, οὔ τοι ἀρέσκω;
 “ἄλλος τοι γλυκίων ὑποκόλπιος· ἄλλον λοῖσα
 “θάλπε φίλον· τήνῃ τὰ σὰ δάκρυα μᾶλα ῥέοντι.”
 μάστακα δ’ οἶα τέκνοισιν ὑπωροφίοισι χελιδὼν
 ἄψορρον ταχινὰ πέτεται βίον ἄλλον ἀγείρειν· 40
 ὠκντέρα μαλακᾶς ἀπὸ δίφρακος ἔδραμε τήνα
 ἰθὺ δι’ ἀμφιθύρῳ καὶ δικλίδος, ἧ πόδες ἄγον·
 αἶνος θῆν λέγεται τις· ἔβα κεν ταῦρος ἀν’ ὕλαν.
 εἵκατι ταῖδ’, ὀκτὼ ταῖδ’, ἐννέα, ταῖδε δέκ’ ἄλλαι,
 σάμερον ἐνδεκάτα, ποτίθες δύο, καὶ δύο μᾶνες, 45
 ἐξ ᾧ ἀπ’ ἀλλάλων, οὐδὲ Θρακιστὶ κέκαρμαι.
 οἷ δὲ Λύκος νῦν πάντα, Λύκῃ καὶ νυκτὸς ἀνῶνται·
 ἄμμες δ’ οὔτε λόγῳ τινὸς ἄξιοι, οὔτ’ ἀριθμητοί,
 δύστανοι Μεγαρήες, ἀτιμοτάτῃ ἐνὶ μοίρῃ.
 κεῖ μὲν ἀποστέρξαιμι, τὰ πάντα κεν εἰς δέον ἔρποι· 50
 νῦν δὲ πόθεν; μῦς, φαντί, Θυνώνιχε, γεύμεθα πίσσας.
 χῶτι τὸ φάρμακόν ἐστιν ἀμηχανέοντος ἔρωτος,
 οὐκ οἶδα· πλὰν Σῆμος, ὃ τὰς Ἐπιχάλκῳ ἐρασθεῖς,
 ἐκπλεύσας, ὑγιῆς ἐπανήλθ’, ἐμὸς ἀλικιώτας.
 πλευσοῦμαι κῆγὼν διαπόντιος, οὔτε κάκιστος, 55
 οὔτε πρᾶτος ἴσως, ὁμαλὸς δέ τις ὥς στρατιώτας.

Thyonichus.

ὦφελε μὰν χωρεῖν κατὰ νῶν τεδὼν ὦν ἐπεθύμεις,
 Αἰσχίνα. εἰ δ’ οὕτως ἄρα σοὶ δοκεῖ, ὥστ’ ἀποδαμεῖν,
 μισθοδότας Πτολεμαῖος ἐλευθέρῳ οἷος ἄριστος.

Aeschines.

τᾶλλα δ’ ἀνὴρ ποῖός τις;

60

38. τηνῶ τεὰ δάκρυσι μᾶλα A. 43. ἔβα ποκα P; λέγεται, τὸ
 βεβάκει τ. A. 45. ποτιδεῖ δύο A. 53. ὑποχάλκῳ A. 56. ἀσπιδιώτας
 A. 60. A omits.

Thyonichus.

ἐλευθέρῳ οἶος ἄριστος,
 εὐγνώμων, φιλόμουσος, ἐρωτικός, εἰς ἄκρον ἀδύς·
 εἰδὼς τὸν φιλέοντα, τὸν οὐ φιλέοντ' ἔτι μᾶλλον·
 πολλοῖς πολλὰ διδούς. αἰτεύμενος, οὐκ ἀνανεύων,
 οἷα χρὴ βασιλῇ· αἰτεῖν δὲ δεῖ οὐκ ἐπὶ παντί,
 Αἰσχίνα. ὥστ' εἴ τοι κατὰ δεξιὸν ὦμον ἀρέσκει 65
 λῶπος ἄκρον περονᾶσθαι, ἐπ' ἀμφοτέροισι δὲ βεβακὼς
 τολμασεῖς ἐπιόντα μένειν θρασὺν ἀσπιδιώταν,
 ᾧ τάχος εἰς Αἴγυπτον. ἀπὸ κροτάφων πελόμεσθα
 πάντες γηραλέοι, καὶ ἐπισχερῶ ἐς γένυν ἔρπει
 λευκαίνων ὁ χρόνος. ποιεῖν τι δεῖ, ἄς γόνυ χλωρόν. 70

IDYLL XV.

Gorgo and Praxinoe at the Festival of Adonis.

Gorgo.

Ἐνδοῖ Πραξινοά;

Praxinoe.

Γοργοῖ φίλα, ὥς χρόνῳ· ἐνδοῖ.
θαυμ', ὅτι καὶ νῦν ἦνθες· ὄρη δίφρον, Ἐννοά, αὐτῇ·
ἔμβαλε καὶ ποτίκρανον.

Gorgo.

ἔχει κάλλιστα.

Praxinoe.

καθίζεν.

Gorgo.

ὦ τὰς ἀλεμάτω ψυχᾶς· μόλις ὕμιν ἐσώθην,
Πραξινοά, πολλῶ μὲν ὄχλῳ, πολλῶν δὲ τεθρίππων· 5
παντᾶ κρηπίδες, παντᾶ χλαμυδηφόροι ἄνδρες·
ἀ δ' ὁδὸς ἄτροτος· τὸ δ' ἐκαστέρῳ ὦ μέλ') ἀποικεῖς.

Praxinoe.

ταῦθ' ὁ πάραρος τῆνος ἐπ' ἔσχατα γᾶς ἔλαβ' ἐνθῶν
ἱερῶν, οὐκ οἴκησιν, ὅπως μὴ γείτονες ὦμες
ἰαλλάλαις, ποτ' ἔριν, φθονερὸν κακόν, αἰὲν ὅμοιος. 10

Gorgo.

μη λέγε τὸν τεὸν ἄνδρα, φίλα, Δίνωνα τοιαῦτα,
τῷ μικκῷ παρεόντος· ὄρη, γύναι, ὡς ποθορῇ τυ.
θάρσει, Ζωπυρίων, γλυκερὸν τέκος· οὐ λέγει ἀπφῦν. |

Praxinoe.

αἰσθάνεται τὸ βρέφος, ναὶ τὰν πότνιαν.

Gorgo.

καλὸς ἀπφῦς.

Praxinoe.

ἀπφῦς μὰν τήνος πρόαν, (λέγομες δὲ πρόαν θῆν 15
V πάντα) νίτρον καὶ φῦκος ἀπὸ σκανᾶς ἀγοράσδωι,
κῆνθε φέρων ἄλας ἄμμιν, ἀνὴρ τρισκαιδεκάπηχυσ.

Gorgo.

χῶμος ταῦτά γ' ἔχει, φθόρος ἀργυρίῳ, Διοκλείδας·
ἐπταδράχμῳς κυνάδας, γραιᾶν ἀποτίλματα πηρᾶν, 16
πέντε πόκῳς ἔλαβ' ἐχθές, ἅπαν ῥύπον, ἔργον ἐπ' ἔργῳ. he
ἀλλ' ἴθι, τῷμπέχονον καὶ τὰν περονατρίδᾳ λαζεῦ. 21
βᾶμες τῷ βασιλῆος ἐς ἀφνειῷ Πτολεμαίῳ,
θασόμεναι τὸν Ἄδωνιν· ἀκούω χρῆμα καλόν τι
κοσμεῖν τὰν βασίλισσαν.

Praxinoe.

ἐν ὀλβίῳ ὀλβια πάντα.

Gorgo.

ὦν ἴδες ὦν εἶπες καὶ ἰδοῖσα τὸ τῷ μὴ ἰδόντι· 25
ἐρπειν ὦρα κ' εἴη.

Praxinoe.

ἀεργοῖς αἰὲν ἑορτά.

Εὐνόα, αἶρε τὸ νῆμα, καὶ ἐς μέσον, αἰνόθρυπτε,
θές πάλιν. αἱ γαλέαι μαλακῶς χρήζοντι καθεύδειν.

14. This and next 3 lines A gives to Prax.: P gives l. 14 to Gorgo. 16. βάντα) . . . ἀγοράσδωι A. 25. ἡνίδ' ἐγών· εἶπαις κεν A; ὦν ἴδες, ὦν εἶπαις κεν P. 27. βᾶμα A.

κινεῦ δὴ, φέρε θάσσουν ὕδωρ. ὕδατος πρότερον δεῖ·
 ἃ δὲ σμάμα φέρει. δὸς ὅμως. μὴ πουλὺ ἄπληστε. 30
 ἔγχει ὕδωρ· δύστανε, τί μεν τὸ χιτώνιον ἄρδεις;
 παύε', ὅχ' οἷα θεοῖς ἐδόκει, τοιαῦτα νένιμμαι.
 ἃ κλᾶξ τᾶς μεγάλας πᾶ λάρνακος; ὦδε φέρ' αὐτάν.

Gorgo.

Πραξινοά, μάλα τοι τὸ καταπτυχῆς ἐμπερόναμα
 τοῦτο πρέπει. λέγε μοι, πόσσω κατέβα τοι ἀφ' ἰστῶ;

Praxinoe.

μὴ μνάσης, Γοργοῦ· πλέον ἀργυρίῳ καθαρῷ μνᾶν 36
 ἢ δύο· τοῖς δ' ἔργοις καὶ τὰν ψυχὰν ποτέθηκα.

Gorgo.

ἀλλὰ κατὰ γνώμαν ἀπέβα τοι.

Praxinoe.

τοῦτο κάλ' εἶπας.

τῷμπέχονον φέρε μοι, καὶ τὰν θαλίαν κατὰ κόσμον κατ'
 ἀμφίθεσ' οὐκ ἀξῶ τυ, τέκνον· μορμῷ, δάκνει ἵππος. 40
 δάκρυν' ὅσσα θέλεις· χωλὸν δ' οὐ δεῖ τυ γενέσθαι
 ἔρπωμες. Φρυγία, τὸν μικρὸν παῖσδε λαβοῖσα
 τὰν κύν' ἔσω κάλεσον· τὰν αὐλείαν ἀπόκλαξον.—
 ὦ θεοί, ὅστος ὄχλος· πῶς καὶ πόκα τοῦτο περᾶσαι
 χρὴ τὸ κακόν; μύρμακες ἀνάριθμοι καὶ ἄμετροι. 45
 πολλά τοι, ὦ Πτολεμαῖε, πεποίηται καλὰ ἔργα,
 ἐξ ὧ ἐν ἀθανάτοις ὁ τεκών. οὐδεὶς κακοεργὸς
 δαλεῖται τὸν ἰόντα, παρέρπων Αἰγυπτιστί·
 οἷα πρὶν ἐξ ἀπάτας κεκροτημένοι ἄνδρες ἔπαισδον,
 ἀλλάλοις ὁμαλοί, κακὰ παίγνια, πάντες ἐρειοί. 50

30. δὸς ὅμως. σμῆ δὴ ποκ'. ἄπληστε, A.

37. προτέθεικα A.

ναί, καλὸν εἶπας P.

38. ἀπέβα τοι τοῦτο.

50. πάντ' ἐς ἀρείω A.

32. ὁκοῖα P.

Πρ. κάλ' εἶπας A;

ἀδίστα Γοργοῖ, τί γενώμεθα; τοὶ πτολεμισταὶ
 ἵπποι τῷ βασιλῆος. ἄνερ φίλε, μή με πατήσης.
straw ἰορθὸς ἀνέστα ὁ πύρρος· ἴδ' ὡς ἄγριος· κυνοθαρσῆς
 Εὐνόα, οὐ φευξῇ; διαχρησείται τὸν ἄγοντα.
 ὠνάθην μεγάλως, ὅτι μοι τὸ βρέφος μένει ἔνδον. 55

Gorgo.

θάρσει, Πραξινόα. καὶ δὴ γεγενήμεθ' ὅπισθεν·
 τοὶ δ' ἔβαν ἐς χώραν.

Praxinoe.

καὐτὰ συναγείρομαι ἤδη.

ἵππου καὶ τὸν ψυχρὸν ὄφιν ταμάλιστα δεδοίκα
 ἐκ παιδός. σπεύδωμες· ὄχλος πολὺς ἄμμιν ἐπιρρεῖ.

Gorgo. (addressing an old woman in the crowd.)

ἐξ αὐλᾶς, ὦ μᾶτερ;

Old W.

ἐγών, ὦ τέκνα.

Gorgo.

παρενθεῖν 60

ewy εὐμαρές;

Old W.

ἐς Τροίαν πειρώμενοι ἦνθον Ἀχαιοί,
 καλλίστα παίδων. πείρα' θῆν' πάντα τελεῖται.

Gorgo.

χρησμός· ἃ πρεσβύτες ἀπόχετο θεσπίξασα.

Praxinoe.

πάντα γυναῖκες ἴσαντι, καὶ ὡς Ζεὺς ἡγάγεθ' Ἦραν.

Gorgo.

θᾶσαι, Πραξινόα, περὶ τὰς θύρας ὅσος ὄμιλος. 65

Praxinoe.

θεσπέσιος—Γοργώ, δὸς τὰν χέρα μοι· λαβὲ καὶ τύ,
 Εὐνόα, Εὐτυχίδος· πότεχ' αὐτᾶ, μή τι πλανηθῆς.
 πᾶσαι ἄμ' εἰσένθωμες· ἀπρὶξ ἔχευ, Εὐνόα, ἁμῶν,
 ὦ μοι δειλαία, δίχα μεν τὸ θερίστριον ἤδη *καὶ*
 ἔσχισται, Γοργώ. ποττῶ Διός, εἴ τι γένοιο 70
 εὐδαίμων, ὦ ἄνθρωπε, φυλάσσεο τῶμπέχονόν μεν. *καὶ*

1st Spectator.

οὐκ ἐπ' ἐμὴν μέν· ὅμως δὲ φυλάξομαι.

Praxinoe.

ἄθροος ὄχλος·

ἔμνη ὠθεῦνθ' ὥσπερ ὕεs.

1st Spectator.

θάρσει, γύναι· ἐν καλῶ εἰμές.

Praxinoe.

κεῖς ὥρας, κῆπειτα, φίλ' ἀνδρῶν, ἐν καλῶ εἷηs,
ἔμνη ἄμε περιστέλλων. χρηστῶ κοικτίρμονος ἀνδρός. 75
 φλίβεται Εὐνόα ἁμιν· ἄγ', ὦ δειλὰ τύ, βιάξευ.
 κάλλιστ'· ἐνδοῖ πᾶσαι, ὁ τὰν νυνὸν εἰπ' ἀποκλάξας.

Gorgo.

Πραξινοά, πόταγ' ὦδε· τὰ ποικίλα πρᾶτον ἄθρησον,
 λεπτὰ καὶ ὡς χαρίεντα. θεῶν περονάματα φασεῖs.

Praxinoe.

πότνι· Ἀθαναία· ποίαι σφ' ἐπόνασαν ἔριθοι, 80
 ποίοι ζωογράφοι τὰκριβέα γράμματ' ἔγραψαν;
 ὡς ἔτυμ' ἐστάκαντι, καὶ ὡς ἔτυμ' ἐνδινεῦντι.
 ἔμψυχ', οὐκ ἐνυφαντά. σοφόν τι χρῆμ' ὦνθρωπος.
 αὐτὸς δ' ὡς θαητὸς ἐπ' ἀργυρέω κατάκειται

κλισμῷ, πρᾶτον ἴουλون ἀπὸ κροτάφων καταβάλλων, 85
ὁ τριφίλητος Ἄδωνις ὁ κῆν Ἀχέροντι φιλείται.

2nd Spectator.

παύσασθ', ὦ δύστανοι, ἀνάνυτα κωτίλλοισαι ^{challa}
τρυγόνες· ἐκκναισεῦντι πλατειάσδοισαι ἅπαντα.

Gorgo.

μᾶ, πόθεν ὦνθρωπος; τί δὲ τίν, εἰ κωτίλαι εἰμές;
πασάμενος ἐπίτασσε· Συρακοσίαις ἐπιτάσσεις; 90
ὥς εἰδῆς καὶ τοῦτο, Κορίνθιαι εἰμές ἄνωθεν,
ὥς καὶ ὁ Βελλεροφῶν· Πελοποννασιστὶ λαλεῦμες·
Δωρίσδεν δ' ἔξεστι, δοκῶ, τοῖς Δωριέεσσι.

Praxinoe.

μὴ φύη, Μελιτῶδες, ὅς ἀμῶν καρτερὸς εἴη,
πλὰν ἐνός· οὐκ ἀλέγω, μή μοι κενεὰν ἀπομάξης. 95

Gorgo.

σίγα, Πραξινοά· μέλλει τὸν Ἄδωνιν αἰεῖδεν
ἀ τὰς Ἀργείας θυγάτηρ πολυῖδρις αἰιδός,
ἄτις καὶ Σπέρχιν τὸν ἰάλεμον ἀρίστευσε·
φθεγξέεται τι, σάφ' οἶδα, καλόν· διαθρύπτεται ἤδη.

Song.

δέσποιν', ἀ Γολγῶς τε καὶ Ἰδάλιον ἐφίλησας, 100
αἰπεινάν τ' Ἐρυκαν, χρυσῷ παῖζοις Ἀφροδίτα,
οἶόν τοι τὸν Ἄδωνιν ἀπ' ἀενάου Ἀχέροντος
μηνὶ δυωδεκάτῳ μαλακαίποδες ἄγαγον ὦραι.
βάρδισται μακάρων ὦραι φίλαι, ἀλλὰ ποθεῖναι
ἔρχονται, πάντεσσι βροτοῖς αἰεὶ τι φέροισαι. 105

88. ἐκ νασσᾶν τε πλατ. Α. 94, 95. Α gives to Gorgo.
98. ἄτις καὶ πέρυτι Α. 101. Ἐρυκ' ἂν Χρυσῶ Α. 103. μαλακαὶ
πόδας Α.

Κύπρι Διωναία, τὸ μὲν ἀθανάταν ἀπὸ θνατᾶς,
 ἀνθρώπων ὥς μῦθος, ἐποίησας Βερενίκαν,
 ἀμβροσίαν ἐς στήθος ἀποστᾶξασα γυναικός·
 τὴν δὲ χαριζομένα, πολυνῶνυμε καὶ πολύναιε,
 ἃ Βερενικεῖα θυγάτηρ, Ἑλένη εἰκυῖα, 110
 Ἄρσινόα πάντεσσι καλοῖς ἀτιτάλλει Ἄδωνιν.
 παρ μὲν οἱ ὥρια κεῖται, ὅσα δρυὸς ἄκρα φέρουντι,
 παρ δ' ἀπαλοὶ κᾶποι, πεφυλαγμένοι ἐν ταλαρίσκοις
 ἀργυρέοις, Συρίῳ δὲ μύρῳ χρύσει' ἀλάβαστρα·
 εἶδατά θ' ὅσσα γυναῖκες ἐπὶ πλαθάνῳ πονέονται, 115
 ἄνθεα μίσγοισαι λευκῷ παντοῖα μαλεύρῳ.
 ὅσσα τ' ἀπὸ γλυκερῷ μέλιτος, τά τ' ἐν ὑγρῷ ἐλαίῳ,
 πάντ' αὐτῷ πετεηνᾷ καὶ ἐρπειτὰ τεῖδε πάρεστι.
 χλωραὶ δὲ σκιαδες, μιλακῷ βρίθοντες ἀνήθῳ,
 δέδμανθ'· οἱ δέ τε κῶροι ὑπερπωτῶνται Ἐρωτες, 120
 οἱοι ἀηδονιδῆες ἀεξομένων ἐπὶ δένδρων
 πωτῶνται πτερύγων πειρώμενοι, ὅζον ἀπ' ὅζῳ.
 ὦ ἔβενος, ὦ χρυσός, ὦ ἐκ λευκῷ ἐλέφαιτος
 αἰετώ, οἰνοχόον Κρονίδα Διὶ παῖδα φέροντες,
 πορφύρεοι δὲ τάπητες ἄνω, ("μαλακώτεροι ὕπνω" 125
 ἃ Μίλατος ἐρεῖ, χὼ τὰν Σαμίαν κατά βόσκων).
 ἔστρωται κλίνα τῷ Ἀδώνιδι τῷ καλῷ ἀμά.
 τὰν μὲν Κύπρις ἔχει, τὰν δ' ὁ ροδόπαχυς Ἄδωνις,
 ὀκτωκαιδεκέτης ἢ ἐννεακαίδεχ' ὁ γαμβρός.
 οὐ κευτεῖ τὸ φίλαμ'· ἔτι οἱ περὶ χεῖλεα πυρρά. 130
 νῦν μὲν Κύπρις ἔχοισα τὸν αὐτὰς χαιρέτω ἄνδρα.
 ἁῶθεν δ' ἄμμες νιν ἅμα δρόσῳ ἀθροαί ἕξω

125, 126. μαλ. ὕπνω. ἃ Μίλατις A. 126. καταβόσκων A and P.
 127. ἄλλα P. 129. A omits.

οἴσεῦμεσ ποτὶ κύματ' ἐπ' αἰῶνι πτύοντα·
 λύσασαι δὲ κόμαν, καὶ ἐπὶ σφνρὰ κόλπον ἀνείσαι,
 στήθεσι φαινομένοις, λιγυρᾶς ἀρξώμεθ' αἰοιδᾶς. 135
 ἔρπεις, ὦ φίλ' Ἀδωνι, καὶ ἐνθάδε κεῖς Ἀχέροντα
 ἡμιθέων, ὡς φαντί, μονώτατος· οὔτ' Ἀγαμέμνων
 τοῦτ' ἔπαθ', οὔτ' Αἴας ὁ μέγας βαρυνάμιος ἥρως,
 οὔθ' Ἑκτωρ Ἑκάβας ὁ γεραίτατος εἵκατι παίδων, 140
 οὐ Πατροκλῆς, οὐ Πύρρος ἀπὸ Τροίας ἐπανελθών,
 οὔθ' οἱ ἔτι πρότεροι Λαπίθαι, καὶ Δευκαλίωνες,
 οὐ Πελοπηϊάδαι τε καὶ Ἀργεος ἄκρα Πελασγοί.
 ἴλαθι νῦν, φίλ' Ἀδωνι, καὶ ἐς νέωτ' εὐθυμήσαιοι.
 καὶ νῦν ἦνθες, Ἀδωνι, καί, ὅκκ' ἀφίκη, φίλος ἡξέεις.

Gorgo.

Πραξινόα, τὸ χρῆμα σοφώτερον· ἂ θήλεια 145
 ὀλβία ὅσσα ἴσατι, πανολβία ὡς γλυκὺ φωνεῖ.
 ὦρα ὅμως κ' εἰς οἶκον· ἀνάριστος Διοκλείδας.
 χώνηρ ὄξος ἅπαν· (πεινᾶντ) δὲ μηδὲ ποτένθης.
 χαῖρε, Ἀδων ἀγαπατέ, καὶ ἐς χαίρουτας ἀφίκευ.

142. Πελασγῶ A.

144. εἰξέεις A.

149. χαῖρ' ὦ Ἀδων A.

IDYLL XVI.

The Praise of Hiero.

Αἰεὶ τοῦτο Διὸς κούραις μέλει, αἶεν ἀοιδοῖς,
 ὕμνεῖν ἀθανάτους, ὕμνεῖν ἀγαθῶν κλέα ἀνδρῶν.
 Μοῦσαι μὲν θεαὶ ἐντί, θεοὺς θεαὶ ἀεῖδοντι·
 ἄμμες δὲ βροτοί, οἱ δὲ βροτοὺς βροτοὶ ἀεῖδωμες.
 τίς γὰρ τῶν ὁπόσοι γλαυκὰν ναίουσιν ὑπ' Ἡῶ, 5
 ἀμετέρας Χάριτας πετάσας ὑποδέξεται οἴκῳ
 ἀσπασίως, οὐδ' αὖθις ἀδωρήτους ἀποπέμψει;
 αἱ δὲ σκυζόμεναι γυμνοῖς ποσὶν οἴκαδ' ἴασι,
 πολλὰ με τωθάξοισαι, ὅτ' ἀλιθίαν ὁδὸν ἦνθον·
 ὀκηηραὶ δὲ πάλιν κενεᾶς ἐπὶ πυθμένι χηλοῦ 10
 ψυχροῖς ἐν γονάτεσσι κάρη μίμνοντι βαλοῖσαι,
 ἔνθ' αἰεὶ σφίσιν ἔδρα, ἐπὰν ἄπρακτοι ἴκωνται.
 τίς τῶν νῦν τοιόσδε; τίς εὖ εἰπόντα φιλήσει;
 οὐκ οἶδ'· οὐ γὰρ ἔτ' ἄνδρες ἐπ' ἔργμασιν, ὥς πάρος, ἐσθλοῖς
 αἰνεῖσθαι σπεύδοντι· νενίκηνται δ' ὑπὸ κερδέων. 15
 πᾶς δ', ὑπὸ κόλπῳ χεῖρας ἔχων, πόθεν οἴσεται ἀθρεῖ
 ἄργυρον· οὐδέ κεν ἰὸν ἀποτρίψας τινὲ δοίῃ,
 ἀλλ' εὐθὺς μυθεῖται· “ἀπωτέρω ἢ γόνυ κνάμα·
 “αὐτῷ μοί τι γένοιτο· θεοὶ τιμῶσιν ἀοιδούς·
 “τίς δέ κεν ἄλλου ἀκούσαι; ἅλις πάντεσσιν Ὅμηρος· 20

“οὗτος ἀοιδῶν λῶστος, ὃς ἐξ ἐμεῦ οἴσεται οὐδέν.”

δαιμόνιοι, τί δὲ κέρδος ὁ μυρῖος ἐνδοθι χρυσὸς
 κείμενος; οὐχ ἄδε πλούτου φρονέουσιν ὄνασις·
 ἀλλὰ τὸ μὲν ψυχᾷ, τὸ δὲ καὶ τινι δοῦναι ἀοιδῶν
 πολλοὺς δ' εὖ ἔρξαι παῶν, πολλοὺς δὲ καὶ ἄλλων 25
 ἀνθρώπων· αἰεὶ δὲ θεοῖς ἐπιβώμια ῥέζειν·
 μηδὲ ξεινοδόκον κακὸν ἔμμεναι, ἀλλὰ τραπέζῃ
 μειλίζαντ' ἀποπέμψαι, ἐπὰν ἐθέλωντι νέεσθαι·
 Μουσάων δὲ μάλιστα τίειν ἱεροὺς ὑποφήτας·
 ὄφρα καὶ εἰν αἰῖδαο κεκρυμμένος ἐσθλὸς ἀκούσης, 30
 μηδ' ἀκλεῆς μύρηαι ἐπὶ ψυχροῦ Ἀχέροντος,
 ὥσεί τις, μακέλα τετυλωμένος ἐνδοθι χεῖρας,
 ἀχὴν ἐκ πατέρων πενίην ἀκτήμονα κλαίων.
 πολλοὶ ἐν Ἀντιόχοιο δόμοις καὶ ἄνακτος Ἀλεῦα
 ἄρμαλιὰν ἔμμηνον ἐμετρήσαντο πενέσται· 35
 πολλοὶ δὲ Σκοπάδῃσιν ἐλαννόμενοι ποτὶ σακοὺς
 μόςχοι σὺν κεραῇσιν ἐμυκήσαντο βόεσσι·
 μυρία δ' ἀμπεδίου Κραννώνιον ἐνδιάασκον
 ποιμένες ἔκκριτα μᾶλα φιλοξείνοισι Κρεώνδαις·
 ἀλλ' οὐ σφιν τῶν ἡδος, ἐπεὶ γλυκὺν ἐξεκένωσαν 40
 θυμὸν ἐς εὐρείαν σχεδίαν στυγνοῦ Ἀχέροντος,
 ἄμναστοι δέ, τὰ πολλὰ καὶ ὄλβια τῆνα λιπόντες,
 δειλοῖς ἐν νεκύεσσι μακροὺς αἰῶνας ἔκειντο,
 εἰ μὴ δεινὸς ἀοιδὸς ὁ Κήϊος αἰόλα φωνέων
 βάρβιτον ἐς πολύχορδον ἐν ἀνδράσι θῆκ' ὀνομαστοὺς 45
 ὀπλοτέροις· τιμᾶς δὲ καὶ ὠκέες ἔλλαχον ἵπποι,
 οἳ σφισιν ἐξ ἱερῶν στεφανηφόροι ἦλθον ἀγώνων.
 τίς δ' ἂν ἀριστῆας Λυκίων ποτέ, τίς κομόωντας

Πριαμίδας, ἣ θήλυν ἀπὸ χροιᾶς Κύκνον ἔγνω,
 εἰ μὴ φυλόπιδας προτέρων ὕμνησαν ἀοιδοί; 50
 οὐδ' Ὀδυσσεύς, ἑκατόν τε καὶ εἴκοσι μῆνας ἀλαθεὶς
 πάντας ἐπ' ἀνθρώπους, ἀΐδαν τ' εἰς ἔσχατον ἐλθὼν
 ζῶός, καὶ σπήλυγγα φυγὼν ὀλοοῖτο Κύκλωπος,
 δηναιὸν κλέος ἔσχευ' ἐσιγάθη δ' ἂν ὑφορβὸς
 Εὐμαιος, καὶ βουσὶ Φιλοίτιος ἀμφ' ἀγελαίαις 55
 ἔργον ἔχων, αὐτός τε περίσπλαγχνος Λαέρτης,
 εἰ μὴ σφᾶς ὤνασαν Ἰάονος ἀνδρὸς ἀοιδαί.

ἐκ Μοισᾶν ἀγαθὸν κλέος ἔρχεται ἀνθρώποισι·
 χρήματα δὲ ζῶοντες ἀμαλδύνοντι θανόντων.
 ἀλλ' ἴσος γὰρ ὁ μόχθος, ἐπ' ἄνι κύματα μετρεῖν, 60
 ὅσσ' ἄνεμος χέρσωνδε μετὰ γλαυκᾶς ἀλὸς ὠθεῖ,
 ἣ ὕδατι νίξειν θολερὰν διαειδέϊ πλίνθον,
 καὶ φιλοκερδείᾳ βεβλημένον ἄνδρα παρελθεῖν.
 χαιρέτω ὃς τοιοῦτος· ἀνήριθμος δέ οἱ εἶη
 ἄργυρος· αἰεὶ δὲ πλεόνων ἔχοι ἥμερος αὐτόν. 65
 αὐτὰρ ἐγὼν τιμάν τε καὶ ἀνθρώπων φιλότητα
 πολλῶν ἡμιόνων τε καὶ ἵππων πρόσθεν ἐλοίμαν.
 δίζημαι δ' ὅτινι θνατῶν κεχαρισμένος ἔνθω
 σὺν Μοίσαις· χαλεπαὶ γὰρ ὁδοὶ τελέθονται ἀοιδοῖς
 κουράων ἀπάνευθε Διὸς μέγα βουλευόντος. 70
 οὐπω μῆνας ἄγων ἔκαμ' οὐρανός, οὐδ' ἐνιαυτούς·
 πολλοὶ κινήσουσιν ἔτι τροχὸν ἄρματος ἵπποι·
 ἔσσεται οὗτος ἀνὴρ, ὃς ἐμεῦ κεχρήσεται ἀοιδού,
 ῥέξας ἣ Ἀχιλεὺς ὅσσον μέγας, ἣ βαρὺς Αἴας
 ἐν πεδίῳ Σιμόεντος, ὅθι Φρυγὸς ἡρίον Ἴλου. 75
 ἦδη νῦν Φοίνικες, ὑπ' ἡελίῳ δύνουντι

54. ὁ συφορβὸς P. 63. βεβλαμμένον A and P. 64. ὅστις τοῖος.
 A and P. 68. φῖ κεν P.

οἰκεῦντες Λιβύας ἄκρον σφυρόν, ἐρρίγασιν·
 ἤδη βαστάζουσι Συρακόσιοι μέσα δοῦρα,
 ἀχθόμενοι σακέεσσι βραχίονας ἰτεῖνοισιν·
 ἐν δ' αὐτοῖς Ἰέρων, προτέροις ἴσος ἠρώεσσι, 80
 ζώννυται, ἵππειαί δὲ κόρυν σκεπάουσιν ἔθειραι.
 αἱ γάρ, Ζεῦ κύδιστε πάτερ, καὶ πότνι' Ἀθάνα,
 κούρη θ', ἥ σὺν ματρὶ πολυκλήρων Ἐφυραίων
 εἴληχας μέγα ἄστυ, παρ' ὕδασι Λυσιμελείας,
 ἐχθροὺς ἐκ νάσοιο κακὰ πέμψειεν ἀνάγκα 85
 Σαρδόνιον κατὰ κῦμα, φίλων μόρον ἀγγελέοντας
 τέκνοις ἢδ' ἀλόχοισιν, ἀριθμητοὺς ἀπὸ πολλῶν·
 ἄσπετα δὲ προτέροισι πάλιν ναίειτο πολίταις,
 δυσμενέων ὅσα χεῖρες ἐλωβήσαντο κατ' ἄκρας·
 ἀγροὺς δ' ἐργάζονται τεθαλότας· αἵ τ' ἀνάρητοι 90
 μῆλων χιλιάδες βοτάνῃ διαπιανθεῖσαι
 ἀμπεδίον βλήχουσιν, βόες δ' ἀγεληδὸν ἐς αὐλιν
 ἐρχόμεναι σκνιφαῖον ἐπισπεύδουσιν ὁδίταν·
 νειοὶ δ' ἐκπονέουσιν ποτὶ σπόρον, ἀνίκα τέττιξ,
 ποιμένας ἐνδίοις πεφυλαγμένους, ἐνδοθὶ δένδρων 95
 ἀχεῖ ἐν ἀκρεμόνεσσιν· ἀράχνια δ' εἰς ὄπλ' ἀράχναι
 λεπτὰ διαστήσωντο, βοῶς δ' ἔτι μὴδ' ὄνομ' εἴη.
 ὑψηλὸν δ' Ἰέρωνι κλέος φορέουσιν ἀοιδοὶ
 καὶ πόντου Σκυθικοῦ πέραν, καὶ ὅθι πλατὺν τεῖχος
 ἀσφάλτῳ δῆσασα Σεμίραμις ἐμβασίλευεν. 100
 εἷς μὲν ἐγώ, πολλοὺς δὲ Διὸς φιλέοντι καὶ ἄλλους
 θυγατέρες, τοῖς πᾶσι μέλοι Σικελὴν Ἀρέθουσιν·
 ὑμνεῖν σὺν λαοῖσι, καὶ αἰχμητὰν Ἰέρωνα.
 ὦ Ἐτεόκλειοι Χάριτες θεαί, ὦ Μινύειον

Ὅρχομενὸν φιλέοισαι, ἀπεχθόμενόν ποκα Θήβαις, 105
ἄκλητος μὲν ἔγωγε μένοιμί κεν· ἐς δὲ καλεύντων
θαρήσας Μοῖσαισι σὺν ἀμετέραισιν ἰοίμαν,
καλλείψω δ' οὐδ' ὕμμε· τί γὰρ Χαρίτων ἀγαπατὸν
ἀνθρώποις ἀπάνευθεν; ἀεὶ Χαρίτεσσιν ἅμ' εἶην.

107. ἰκοίμαν P.

IDYLL XVII.

The Praise of Ptolemy.

Ἐκ Διὸς ἀρχώμεσθα, καὶ ἐς Δία λήγετε Μοῖσαι,
 ἀθανάτων τὸν ἄριστον ἐπὴν ἄδωμεν ἀοιδαῖς·
 ἀνδρῶν δ' αὖ Πτολεμαῖος ἐνὶ πρώτοισι λεγέσθω,
 καὶ πύματος, καὶ μέσσος· ὁ γὰρ προφερέστατος ἀνδρῶν.
 ἥρωες, τοὶ πρόσθεν ἀφ' ἡμιθέων ἐγένοντο, 5
 ῥέξαντες καλὰ ἔργα σοφῶν ἐκύρησαν ἀοιδῶν·
 αὐτὰρ ἐγὼ Πτολεμαῖον, ἐπιστάμενος καλὰ εἰπεῖν,
 ὑμνήσαιμ'. ὕμνοι δὲ καὶ ἀθανάτων γέρας αὐτῶν.
 Ἴδαν ἐς πολύδενδρον ἀνὴρ ὑλατόμος ἐλθὼν
 παπταίνει, παρεόντος ἄδην, πόθεν ἄρξεται ἔργου. 10
 τί πρῶτον καταλέξω; ἐπεὶ πάρα μυρία εἰπεῖν,
 οἷσι θεοὶ τὸν ἄριστον ἐτίμησαν βασιλῆων.
 ἐκ πατέρων οἷος μὲν ἔην τελέσαι μέγα ἔργον
 Λαγείδας Πτολεμαῖος, ὅτε φρεσὶν ἐγκατάθοιτο
 βουλάν, ἣν οὐκ ἄλλος ἀνὴρ οἷός τε νοῆσαι. 15
 τήνον καὶ μακάρεσσι πατὴρ ὁμότιμον ἔθηκεν
 ἀθανάτοις, καὶ οἱ χρύσεος δόμος ἐν Διὸς οἴκῳ
 δέδμηται· παρὰ δ' αὐτὸν Ἀλέξανδρος φίλα εἰδὼς
 ἐδριάει, Πέρσαισι βαρὺς θεὸς αἰολομίτραις.

ἀντία δ' Ἡρακλῆος ἔδρα κενταυροφόνοιο · 20
 ἴδρυνται, στερεοῖο τετυγμένα ἐξ ἀδάμαντος·
 ἔνθα σὺν ἄλλοισιν θαλίας ἔχει οὐρανίδῃσι,
 χαίρων νύωνῶν περιώσιον νύωνοῖσιν,
 ὅττι σφέων Κρονίδας μελέων ἐξείλετο γῆρας·
 ἀθάνατοι δὲ καλεῦνται ἐοὶ νέποδες γεγαῶτες. 25
 ἀμφοῖν γὰρ πρόγονός σφιν ὁ καρτερὸς Ἡρακλείδας,
 ἀμφότεροι δ' ἀριθμεῦνται ἐς ἔσχατον Ἡρακλῆα.
 τῷ καὶ ἐπεὶ δαίτηθεν ἱοὶ κεκορημένος ἤδη
 νέκταρος εὐδόμοιο φίλας ἐς δῶμ' ἀλόχοιο,
 τῷ μὲν τόξον ἔδωκεν ὑπωλένιον τε φαρέτραν, 30
 τῷ δὲ σιδάρειον σκύταλον, κεχαραγμένον ὄζοις·
 οἱ δ' εἰς ἀμβρόσιον θάλαμον λευκοσφύρου Ἡβης
 ὅπλα, καὶ αὐτὸν ἄγουσι γενειήταν Διὸς υἱόν.
 οἷα δ' ἐν πινυταῖσι περικλειτὰ Βερενίκα
 ἔπρεπε θηλυτέrais, ὄφελος μέγα γειναμένοισι. 35
 τῇ μὲν Κύπρον ἔχοισα, Διώνας πότνια κούρα,
 κόλπον ἐς εὐώδη ῥαδινὰς ἐσεμάξατο χεῖρας.
 τῷ οὐπω τινὰ φαντὶ ἀδεῖν τόσον ἀνδρὶ γυναῖκα,
 ὅσσον περ Πτολεμαῖος ἐὴν ἐφίλησεν ἄκοιτιν.
 ἦ μὰν ἀντεφιλεῖτο πολὺ πλέον· ὧδέ κε παισὶ 40
 θαρσήσας σφετέροισιν ἐπιτρέποι οἶκον ἅπαντα,
 ὁππότε κεν φιλέων βαίνῃ λέχος ἐς φιλεούσης.
 ἀστόργου δὲ γυναικὸς ἐπ' ἀλλοτρίῳ νόος αἰέν,
 ῥηΐδαι δὲ γοναί, τέκνα δ' οὐ ποτεοικότα πατρί.
 κάλλει ἀριστεύουσα θεάων πότν' Ἀφροδίτα, 45
 σοὶ τήνα μεμέλητο· σέθεν δ' ἔνεκεν Βερενίκα
 εὐειδὴς Ἀχέροντα πολύστονον οὐκ ἐπέρασεν·

ἀλλὰ μιν ἄρπάξασα, πάροιθ' ἐπὶ νῆα κατελθεῖν
 κύνεαν καὶ στυγνὸν αἰὲ πορθμῆα καμόντων,
 ἐς ναὸν κατέθηκας, ἐὰς δ' ἀπεδάσσαιο τιμάς. 50
 πᾶσιν δ' ἥπιος ἦδε βροτοῖς μαλακοὺς μὲν ἔρωτας
 προσπνέει, κούφας δὲ διδοῖ ποθέοντι μερίμνας.
 Ἀργεῖα κύνεοφρυ, σὺ λαοφόνον Διομήδεα
 μισγομένα Τυδῆϊ τέκες, Καλυδώνιον ἄνδρα·
 ἀλλὰ Θέτις βαθύκολπος ἀκοντιστὰν Ἀχιλλῆα 55
 Αἰακίδα Πηλῆϊ· σὲ δ', αἰχμητὰ Πτολεμαίε,
 αἰχμητᾶ Πτολεμαίῳ ἀρίζηλος Βερενίκα.
 καὶ σε Κόως ἀτίταλλε, βρέφος νεογιλλὸν ἔοντα
 δεξαμένα παρὰ ματρός, ὅτε πρώταν ἴδες ἁῶ.
 ἔνθα γὰρ Εἰλείθυιαν ἐβώσατο λυσίζωνον 60
 Ἀντιγόνας θυγάτηρ βεβαρημένα ὠδίνεσσιν.
 ἦ δέ οἱ εὐμενέουσα παρίστατο, καὶ δ' ἄρα πάντων
 νωδυνήν κατέχευε μελῶν· ὁ δὲ πατρὶ ἐοικῶς
 παῖς ἀγαπητὸς ἔγεντο. Κόως δ' ὀλόλυξεν ἰδοῖσα,
 φᾶ δέ, καθαπτομένα βρέφους χεῖρεσσι φίλαισιν· 65
 ὄλβιε κοῦρε γένοιο, τίοις δέ με τόσσον, ὅσον περ
 Δᾶλον ἐτίμασεν κυνάμπυκα Φοῖβος Ἀπόλλων
 ἐν δὲ μιᾷ τιμᾷ Τρίοπον καταθεῖο κολώναν,
 ἴσον Δωριέεσσι νέμων γέρας ἐγγὺς ἐοῦσιν,
 ὅσσον καὶ Ῥήναιαν ἄναξ ἐφίλησεν Ἀπόλλων. 70
 ὧς ἄρα νᾶσος ἔειπεν· ὁ δ' ὑψόθεν ἔκλαγε φωνᾷ
 ἐς τρεῖς ὑπαὶ νεφέων Διὸς αἰετὸς αἴσιος ὄρνις·
 Ζηνός που τόδε σᾶμα. Διὶ Κρονίῳνι μέλοντι
 αἰδοῖοι βασιλῆες· ὁ δ' ἔξοχος, ὃν κε φιλήσῃ
 γεινόμενον ταπρῶτα· πολλὺς δέ οἱ ὄλβος ὀπηδεῖ. 75

πολλὰς μὲν κρατεῖ γαίης, πολλὰς δὲ θαλάσσας.
 μυρία ἄπειροί τε, καὶ ἔθνεα μυρία φωτῶν
 λήϊον ἀλδήσκουσιν ὀφελλόμεναι Διδὸς ὄμβρῳ·
 ἀλλ' οὔτις τόσα φύει, ὅσα χθαμαλὰ Αἴγυπτος,
 Νεῖλος ἀναβλύζων διερὰν ὅτε βώλακα θρύπτει. 80
 οὐδέ τις ἄστεα τόσσα βροτῶν ἔχει ἔργα δαέντων
 τρεῖς μὲν οἱ πολίων ἑκατοντάδες ἐνδέδμηνται,
 τρεῖς δ' ἄρα χιλιάδες τρισσαῖς ἐπὶ μυριάδεσσι,
 δοιαὶ δὲ τριάδες, μετὰ δέ σφισιν ἐννεάδες τρεῖς.
 τῶν πάντων Πτολεμαῖος ἀγῆνωρ ἐμβασιλεύει. 85
 καὶ μὴν Φοινίκας ἀποτέμνεται, Ἀραβίας τε,
 καὶ Συρίας, Λιβύας τε, κελαινῶν τ' Αἰθιοπῶν·
 Παμφύλοισί τε πᾶσι καὶ αἰχμηταῖς Κιλικέεσσι
 σαμαίνει, Λυκίοις τε, φιλοπτολέμοισί τε Καρσί,
 καὶ νάσοις Κυκλάδεσσιν· ἐπεὶ οἱ νᾶες ἄρισται 90
 πόντον ἐπιπλώοντι· θάλασσα δὲ πᾶσα καὶ αἶα
 καὶ ποταμοὶ κελάδοντες ἀνάσσονται Πτολεμαίῳ.
 πολλοὶ δ' ἱππῆες, πολλοὶ δέ μιν ἀσπιδιῶται
 χαλκῷ μαρμαίρουσι σεσαγμένοι ἀμφαγέρονται.
 ὄλβῳ μὲν πάντας κε καταβρίθαι βασιλῆας. 95
 τόσσον ἐπ' ἅμαρ ἕκαστον ἐς ἀφνεὸν ἔρχεται οἶκον
 πάντοθε. λαοὶ δ' ἔργα περιστέλλουσιν ἔκκηλοι.
 οὐ γάρ τις δητῶν πολυκῆτεα Νεῖλον ἐπεμβὰς
 πεζὸς ἐν ἀλλοτρίῃσι βοᾶν ἐστάσατο κώμας·
 οὐδέ τις αἰγιαλόνδε θαῶς ἐξάλατο ναὸς 100
 θωρηχθεὶς ἐπὶ βουσὶν ἀνάρσιος Αἰγυπτίῃσιν,
 τοῖος ἀνὴρ πλατέεσσιν ἐνὶ δρυταὶ πεδίοισι
 ξανθοκόμας Πτολεμαῖος, ἐπιστάμενος δόρυ πάλλειν·

ὃ ἐπίπαγχν μέλει πατρώϊα πάντα φυλάσσειν,
 οἷ' ἀγαθῷ βασιλῆϊ, τὰ δὲ κτεατίζεται αὐτός. 105
 οὐ μὰν ἀχρεῖός γε δόμῳ ἐνὶ πίοιι χρυσὸς
 μυρμάκων ἄτε πλοῦτος αἰὲ κέχυται μογεόντων·
 ἀλλὰ πολὺν μὲν ἔχοντι θεῶν ἐρικυδέες οἴκοι,
 αἰὲν ἀπαρχομένοιο, σὺν ἄλλοισιν γεράεσσι·
 πολλὸν δ' ἰφθίμοισι δεδῶρηται βασιλεῦσι, 110
 πολλὸν δὲ πτολίεσσι, πολὺν δ' ἀγαθοῖσιν ἐταίροις.
 οὐδὲ Διωνύσου τις ἀνὴρ ἱεροὺς κατ' ἀγῶνας
 ἔκετ' ἐπιστάμενος λιγυρὰν ἀναμέλψαι ἀοιδάν,
 ὃ οὐ δωτίναν ἀντάξιον ὥπασε τέχνας.
 Μουσάων δ' ὑποφῆται αἰεῖδοντι Πτολεμαῖον 115
 ἀντ' εὐεργεσίης. τί δὲ κάλλιον ἀνδρὶ κεν εἴη
 ὀλβίῳ, ἢ κλέος ἐσθλὸν ἐν ἀνθρώποισιν ἀρέσθαι;
 τοῦτο καὶ Ἀτρείδαισι μένει· τὰ δὲ μυρία τῆνα,
 ὅσσα μέγαν Πριάμοιο δόμον κτεάτισσαν ἐλόντες,
 ἀέρι τᾷ κέκρυπται, ὅθεν πάλιν οὐκέτι νόστος. 120
 μῦθος ὃδε προτέρων τε καὶ ὧν ἔτι θερμὰ κονία
 στειβομένα καθύπερθε ποδῶν ἐκμάσσεται ἔχνη,
 ματρὶ φίλα καὶ πατρὶ θυώδεας εἴσατο ναοὺς·
 ἐν δ' αὐτοὺς χρυσῷ περικαλλέας ἥδ' ἐλέφαντι
 ἵδρυσεν πάντεσσιν ἐπιχθονίοισιν ἀρωγούς. 125
 πολλὰ δὲ πιανθέντα βοῶν ὄγε μηρία καίει
 μῆσι περιπλομένοισιν, ἐρευθομένων ἐπὶ βωμῶν,
 αὐτός τ' ἰφθίμα τ' ἄλοχος· τᾶς οὔτις ἀρεῖων
 νυμφίον ἐν μεγάροισι γυνὰ περιβάλλετ' ἀγοστῷ,
 ἐκ θυμοῦ στέργοισα κασίγνητόν τε πόσιν τε. 130
 ὧδε καὶ ἀθανάτων ἱερὸς γάμος ἐξετελέσθη,

οὗς τέκετο κρείουσα Ῥέα βασιλῆας Ὀλύμπου·
 ἐν δὲ λέχος στόρνυσιν ἰαύειν Ζηνὶ καὶ Ἥρῃ,
 χεῖρας φοιβήσασα μύροις, ἔτι παρθένος Ἴρις.

χαῖρε, ἀναξ Πτολεμαῖε· σέθεν δ' ἐγὼ ἴσα καὶ ἄλλων 135
 μνάσομαι ἡμιθέων· δοκέω δ', ἔπος οὐκ ἀπόβλητον
 φθέγξομαι ἐσσομένοις· ἀρετὴν γε μὲν ἐκ Διὸς ἔξεις.

IDYLL XVIII.

Epithalamium of Helen.

Ἐν ποκ' ἄρα Σπάρτα ξανθότριχι παρ Μενελάῳ
 παρθενικαὶ θάλλοντα κόμαις ὑάκινθον ἔχουσιν
 πρόσθε νεογράπτῳ θαλάμῳ χορὸν ἐστάσαντο,
 δώδεκα τὰ πρᾶται πόλιος, μέγα χρῆμα Λακαινῶν,
 ἀνίκα Τυνδαριδᾶν κατεκλάξατο τὰν ἀγαπατὸν 5
 μναστεύσας Ἑλέναν ὁ νεώτερος Ἀτρείος υἱός.
 ἄειδον δ' ἄρα πᾶσαι ἐς ἓν μέλος ἐγκροτέοισιν
 ποσσὶ περιπλέκτοισι, περὶ δ' ἴαχε δῶμ' ὑμεναίῳ.
 οὕτω δὴ πρωῒξέ κατέδραθες, ὦ φίλε γαμβρέ;
 ἦ ῥά τις ἐσσι λίαν βαρυγούνατος; ἦ ῥα φίλυπνος; 10
 ἦ ῥα πολὺν τιν' ἔπινες, ὅτ' εἰς εὐνὰν κατεβάλλεν;
 εὐδῆιν μὰν χρήζοντα καθ' ὥραν αὐτὸν ἐχρῆν τυ,
 παῖδα δ' ἔαν σὺν παισὶ φιλοστόργῳ παρὰ ματρὶ
 παῖσδῃν ἐς βαθὺν ὄρθρον· ἐπεὶ καὶ ἕνας, καὶ ἐς ἂν,
 κείς ἔτος ἐξ ἔτεος, Μενέλαε, τεὰ νυὸς ἄδε. 15
 ὀλβιε γάμβρ', ἀγαθός τις ἐπέπταρεν ἐρχομένῳ τοι
 ἐς Σπάρταν, ἅπερ ὅλλοι ἀριστέες, ὥς ἀνύσαιο.
 μῶνος ἐν ἡμιθέοις Κρονίδαν Δία πενθερὸν ἐξεῖς.
 Ζανός τοι θυγάτηρ ὑπὸ τὰν μίαν ἵκετο χλαῖναν,

1. ἐν ποκα τῇ P.

8. περ εἰλικτοῖς A.

12. σπεύδοντα A.

16. ἐπέπτα σπερχομένῳ A.

οἷα Ἀχαιῖάδα γαῖαν πατεῖ οὐδεμὶ ἄλλα. 20
 ἦ μέγα κέν τι τέκοιτ', εἰ ματέρι τίκτοι ὁμοῖον.
 ἄμμες γὰρ πᾶσαι συνομάλικες, αἷς δρόμος ωὗτος
 χρισαμέναις ἀνδριστὶ παρ' Εὐρώταο λοετροῖς,
 τετράκισ ἐξήκοντα κόραι, θῆλυς νεολαία
 τᾶν οὐ Δᾶν τις ἄωμος, ἐπεὶ χ' Ἑλένα παρισωθῇ. 25
 Ἄως ἀντέλλοισα καλὸν διέφανε πρόσωπον
 πότνια νύξ ἄτε λευκὸν ἔαρ χειμῶνος ἀνέντος,
 ὦδε καὶ ἅ χρυσέα Ἑλένα διεφαίνεται ἐν ἀμῖν.
 πιεῖρα μεγάλα ἄτ' ἀνέδραμε κόσμος ἀρούρα
 ἦ κάπῳ κυπάρισσος, ἦ ἄρματι Θεσσαλὸς ἵππος, 30
 ὦδε καὶ ἅ ῥοδόχρως Ἑλένα Λακεδαίμονι κόσμος.
 οὔτε τις ἐς ταλάρως πανίσδεται ἔργα τοιαῦτα,
 οὔτ' ἐνὶ δαιδαλέῳ πυκινώτερον ἄτριον ἱστῶ
 κερκίδι συμπλέξασα μακρῶν ἔταμ' ἐκ κελεόντων,
 οὐ μὰν οὐδὲ λύραν τις ἐπίσταται ὦδε κροτῆσαι, 35
 Ἄρτεμιν ἀείδοισα καὶ εὐρύστερνον Ἀθάναν,
 ὥς Ἑλένα, τᾶς πάντες ἐπ' ὄμμασιν ἱμεροὶ ἐντι.
 ὦ καλά, ὦ χαρίεσσα κόρα, τὸ μὲν οἰκέτις ἦδη.
 ἄμμες δ' ἐς δρόμον ἦρι καὶ ἐς λειμώνια φύλλα
 ἐρψοῦμες, στεφάνως δρεψεύμεναι ἀδὺν πνέοντας, 40
 πολλὰ τεοῦς, Ἑλένα, μεμναμένοι, ὥς γαλαθηναὶ
 ἄρνες γειναμένας οἷος μαστὸν ποθέοισαι.
 πρᾶτα τοι στέφανον λωτῶ χαμαὶ αὐξομένοιο
 πλέξασαι, σκιερὰν καταθήσομες ἐς πλατάνιστον
 πρᾶτα δ', ἀργυρέας ἐξ ὀλπίδος ὑγρὸν ἄλειφαρ 45
 λαζύμεναι σταξεῦμες ὑπὸ σκιερὰν πλατάνιστον

25. οὐδ' ἂν τις P. 26, 27. πότνι' ἄτ' ἀντέλλοισα κ. δ. πρ. ἄως,
 ἦ ἄτε ... P. 27. πότνια νυκτὶ σελάνα A. 29. πιεῖρα μέγα λῶον
 A. 35. οὐδὲ κρόκαν A.

γράμματα δ' ἐν φλοιῷ γεγράφεται, ὥς παριῶν τις
ἀννείμῃ, Δωριστί, “σέβου μ'· Ἑλένας φυτὸν εἰμί.”

χαίροις, ὦ νύμφα, χαίροις, εὐπένθερε γαμβρέ.
 Λατὼ μὲν δοίῃ, Λατὼ κουροτρόφος ὕμιν 50
 εὐτεκνίαν· Κύπρις δέ, θεὰ Κύπρις, ἴσον ἔρασθαι
 ἀλλάλων· Ζεὺς δέ, Κρονίδας Ζεὺς, ἄφθιτον ὄλβον,
 ὥς ἐξ εὐπατριδᾶν εἰς εὐπατρίδας πάλιν ἔνθη.
 εὔδ' ἐς ἀλλάλων στέρνον φιλότητα πνέοντες
 καὶ πόθον· ἔγρεσθαι δὲ πρὸς ἁῶ μὴ 'πιλάθησθε. 55
 νεύμεθα κᾶμμες ἐς ὄρθρον, ἐπεὶ κα πρᾶτος ἀοιδὸς
 ἐξ εὐνᾶς κελαδήσῃ ἀνασχὼν εὐτριχα δειράν.
 Ὑμᾶν, ὦ Ὑμέναιε, γάμῳ ἐπὶ τῷδε χαρεΐης.

48. ἀννείμῃ. δώροις τι σέβου A.

53. ἐνθεῖν A.

IDYLL XIX.*

The Honey-Stealer.

Τὸν κλέπταν ποτ' Ἑρωτα κακὰ κέντασε μέλισσα,
 κηρίον ἐκ σίμβλων συλεύμενον· ἄκρα δὲ χειρῶν
 δάκτυλα πάντ' ὑπένυξεν· ὁ δ' ἄλγεε, καὶ χέρ' ἐφύση,
 καὶ τὰν γᾶν ἐπάταξε, καὶ ἄλατο· τᾷ δ' Ἀφροδίτῃ
 δείξεν τὰν ὀδύναν, καὶ μέμφετο, ὅττι γε τυτθὸν 5
 θηρίον ἐστὶ μέλισσα, καὶ ἄλικά τραύματα ποιεῖ.
 χαῖ μάτηρ γελάσασα, τί δ'; οὐκ ἴσος ἐσὶ μελίσσαις;
 ὃς τυτθὸς μὲν ἔφυς, τὰ δὲ τραύματα ἄλικά ποιεῖς.

* Classed by Ahrens among 'incertorum idyllia.' 8. τυτθὸν μὲν
 ἱγς A; χῶ τυτθὸς P.

IDYLL XXI.*

The Fishermen.

‘Α πενία, Διόφαντε, μόνα τὰς τέχνας ἐγείρει·
αὐτὰ τῷ μόχθοιο διδάσκαλος· οὐδὲ γὰρ εὔδειν
ἀνδράσιν ἐργατίναισι κακαὶ παρέχοντι μέριμναι.
κὰν ὀλίγον νυκτός τις ἐπιψαύσῃσι, τὸν ὕπνου
αἰφνίδιον θορυβεῦσιν ἐφιστάμεναι μελεδῶναι.

5

ἰχθύος ἀγρευτῆρες ὁμῶς δύο κεῖντο γέροντες,
στρωσάμενοι βρύον αἶον ὑπὸ πλεκταῖς καλύβαισι,
κεκλιμένοι τοίχῳ τῷ φυλλίνῳ· ἐγγύθι δ’ αὐτοῖν
κεῖτο τὰ ταῖν χειροῖν ἀθλήματα, τοὶ καλαθίσκοι,
τοὶ κάλαμοι, τᾶγκιστρα, τὰ φυκιάεunta δέλητα, 10
ὀρμιαί, κύρται τε, καὶ ἐκ σχοίνων λαβύρινθοι,
μήρινθοι, κώπα τε, γέρων τ’ ἐπ’ ἐρείσμασι λέμβος,
νέρθεν τὰς κεφαλᾶς φορμὸς βραχύς, εἴματα, πῦσοι·
οὗτος τοῖς ἀλιεῦσιν ὁ πᾶς πόρος, οὗτος ὁ πλούτος.
οὐδὸς δ’ οὐχὶ θύραν εἶχ’, οὐ κύνα· πάντα περισσὰ 15
πάντ’ ἐδόκει τήνοισ’· ἅ γὰρ πενία σφας ἐτήρει.
οὐδεὶς δ’ ἐν μέσσω γείτων πέλεν, ἅ δὲ παρ’ αὐτὰν

* Incertorum Idyll. iii. A. 4. ἐπιμύσσησι A. 5. ἐπιπτάμεναι A.
8. κοίτῳ τῷ φ. A. 9. τὰ τὰς θήρας ἀθ. A. 10. τε λήγα Fritz.
13. εἶμα τάπης τε A; εἴματα, πῖλοι P. 14. ὁ πᾶς στόλος A. 15.
οὐδὸς δ’ οὐ κλήθραν A. 16. πενία σφιν ἐταίρα P. 17. γείτων,
παντὰ δὲ P.

θλιβομένην καλύβαν τρυφερὸν προσέεναχε θάλασσα,
 κοῦπω τὸν μέσατον δρόμον ἄννεν ἄρμα Σελάνας,
 τοὺς δ' ἀλιεῖς ἤγειρε φίλος πόνος· ἐκ βλεφάρων δὲ 20
 ὕπνου ἀπωσάμενοι σφετέραις φρεσὶν ἤρεθον ὠδάν.

Asphalion.

ψεύδοντ', ὦ φίλε, πάντες, ὅσοι τὰς νύκτας ἔφασκον
 τῷ θέρεος μινύθειν, ὅτε τᾶματα μακρὰ φέρει Ζεὺς·
 ἤδη μυρὶ ἐσεῖδον ὀνείρατα, κοῦδέπω ἄως. 24
 μὴ λαθόμεν; τί τὸ χρέμα; χρόνον ταὶ νύκτες ἔχοντι.

Mate.

Ἀσφαλίων, μέμφη τὸ καλὸν θέρος· οὐ γὰρ ὁ καιρὸς
 αὐτομάτως παρέβα τὸν ἐὸν δρόμον· ἀλλὰ τὸν ὕπνου
 ἂ φροντὶς κόπτοισα μακρὰν τὰν νύκτα ποιεῖ τιν.

Asphalion.

ἂρ' ἔμαθες κρίνειν ποκ' ἐνύπνια; χρηστὰ γὰρ εἶδον.
 οὐ σ' ἐθέλω τῶμῳ φαντάσματος ἡμεν ἄμοιρον· 30
 ὥς καὶ τὰν ἄγραν, τῶνείρατα πάντα μερίζει.
 εὖ γὰρ ἂν εἰκάξαις κατὰ τὸν νόον· οὗτος ἄριστος
 ἔστιν ὀνειροκρίτας, ὁ διδάσκαλός ἐστι παρ' ᾧ νοῦς.
 ἄλλως καὶ σχολὰ ἐστι· τί γὰρ ποιεῖν ἂν ἔχοι τις
 κείμενος ἐν φύλλοις ποτὶ κύματι, μηδὲ καθεύδων, 35
 ἀλλ' ὄνος ἐν ράμνῳ, τὸ δὲ λύχνιον ἐν πρυτανείῳ·
 φαντὶ γὰρ ἀγρυπνίαν τόδ' ἔχειν.

Mate.

λέγε μοί ποτε νυκτὸς

21. ἤρεθον αὐδάν Α. 25. τί τὸ χρέμα χρόνων ταὶ Α. 32. δς
 γὰρ ἂν εἰκάξη Ρ. 36. ἄδων ἐν δρυμῷ Α; ἄσμενος ἐν ράμνῳ Ρ.
 37. τάδ' ἔχειν—θέλε δή ποτε νυκτὸς Α.

ὄψιν, τὰ τις ἔσσεο δὲ λέγει, μανύεν ἑταίρω.

Asphalion.

δειλινὸν ὥς κατέδαρθον ἐν εἰναλίοισι πόνοισιν, (οὐκ ἦν μὰν πολύσιτος· ἐπεὶ δειπνεῦντες ἐν ὥρᾳ, 40
εἰ μέμνη, τὰς γαστροὺς ἐφειδόμεθ'·) εἶδον ἑμαυτὸν
ἐν πέτρᾳ μεμαῶτα· καθεσδόμενος δ' ἐδόκενον
ἰχθύας, ἐκ καλάμων δὲ πλάνον κατέσειον ἐδωδάν.
καὶ τις τῶν τραφερῶν ὠρέξατο· (καὶ γὰρ ἐν ὕπνοις
πᾶσα κύων ἄρκτον μαντεύεται· ἰχθύα κηγών.) 45
χὼ μὲν τῷγκίστρῳ ποτεφύετο, καὶ ῥέεν αἶμα·
τὸν κάλαμον δ' ὑπὸ τῷ κινήματος ἀγκύλον εἶχον.
τῷ χέρε τεινόμενος περικλώμενος εὖρον ἀγῶνα,
πῶς μὲν ἔλω μέγα ἰχθύν ἀφανροτέροισι σιδάροις.
εἶθ' ὑπομιμνάσκων τῷ τρώματος, ἥρέμ' ἔνυξα, 50
καὶ νύξας ἐχάλαξα, καὶ οὐ φεύγοντος ἔτεινα.
ἦνυσσα δ' ὦν τὸν ἄεθλον· ἀνείλκυσα χρύσειον ἰχθύν,
παντὰ τῷ χρυσῷ πεπυκασμένον· εἶχε δὲ δέϊμα,
μήτι Ποσειδάωνι πέλοι πεφιλημένος ἰχθύς,
ἢ τάχα τὰς γλαυκὰς κειμήλιον Ἀμφιτρίτης. 55
ἡρέμα δ' αὐτὸν ἔλων ἐκ τῷγκίστρῳ ἀπέλυσσα,
μή ποτε τῷ στόματος τὰγκίστρια χρυσὸν ἔχοιεν.
καὶ τὸν μὲν πιστεύσασα καλαγετὸν ἠπήρατον,
ᾧμοσα δ' οὐκέτι λοιπὸν ὑπὲρ πελάγους πόδα θείναι,
ἀλλὰ μενεῖν ἐπὶ γᾶς, καὶ τῷ χρυσῷ βασιλεύσειν. 60

38. ὄψιν, πᾶ τοι ἔοικε λέγειν—μανύεν ἑταίρω A; ὄψιν, πάντα τεῶ
δὲ λέγων μάνυσον ἑτ. P. 45. ἄρκτως P; ἄρκτον Fritz. 48. περι-
κλῶν νέμον εὖρον A; περὶ κνώδαλον εὖρον P. 52. ἦνυσ' ἔλων A;
ἦνυσ' ἰδὼν P. 56. ἐγὼν Fritz., A, and P. 57. τῷγκίνια A.
58. καὶ τὸν μὲν σπεύσας ὅκ' ἀνάγαγον εὐσπεύρατον A; λέμβον μὲν
πειστήρησι κατήγον ἐπ' ἠπείροιο P. 59. ᾧμοσα μηκέτι A.

ταῦτά με καὶ ξήγειρε· τὸ δ', ὦ ξένε, λοιπὸν ἔρειδε.^{Swe 116}
 τὰν γνώμαν· ὄρκον γὰρ ἐγὼ τὸν ἐπώμοσα ταρβῶ.^f

Mate.

καὶ σύ γε μὴ τρέσσης· οὐκ ὤμοσας· οὐδὲ γὰρ ἰχθὺν
 χρύσειον ὡς ἴδες εὐρες· ἴσα δ' ἦν ψεύδεσιν ὄψις.
 εἰ μὲν ἄρ' οὐ κνώσσω τὸ τὰ χωρία ταῦτα ματεύεις,
 ἐλπὶς τῶν ὕπνων· ζάτει τὸν σάρκινον ἰχθύν, 66
 μὴ σὺ θάνῃς λιμῶ, καὶ τοῖς χρυσοῖσιν ὀνείροις.

64. ἴσαι δὴ ψεύδεσιν ὄψεις P.
 οὐ κν. P. 67. καπὶ χρ. A.

65. εἰ μὴ γὰρ κν. A; εἰ δ' ὕπαρ,

IDYLL XXII.

The Twin Brethren.

Ὑμνέομες Λήδας τε καὶ αἰγιόχου Διὸς νιώ,
 Κάστορα, καὶ φοβερὸν Πολυδεύκεα πνῆ ἐρεθίζειν,
 χεῖρας ἐπιξεύξαντα μέσας βοόοισιν ἱμᾶσιν.
 ὕμνέομες καὶ δις καὶ τὸ τρίτον ἄρσενά τέκνα
 κούρης Θεστιάδος, Λακεδαιμονίους δὴ ἀδελφούς, 5
 ἀνθρώπων σωτήρας ἐπὶ ξυροῦ ἤδη ἐόντων,
 ἵππων θ' αἱματόεντα ταρασσομένων καθ' ὄμιλον,
 ναῶν θ', αἷ δύνοντα καὶ οὐρανοῦ ἐξανιόντα
 ἄστρο βιαζόμεναι, χαλεποῖς ἐνέκυρσαν ἀήταις.
 οἱ δέ, σφέων κατὰ πρύμναν αἰείραντες μέγα κῦμα, 10
 ἦε καὶ ἐκ πρῶραθεν, ἥ ὅππα θυμὸς ἐκάστου,
 ἐς κοίλαν ἔρριψαν, ἀνέρρηξαν δ' ἄρα τοίχους
 ἀμφοτέρους· κρέμαται δὲ σὺν ἱστίῳ ἄρμενα πάντα,
 εἰκῇ ἀποκλασθέντα· πολλὸς δ' ἐξ οὐρανοῦ ὄμβρος
 νυκτὸς ἐφερποίσας· παταγεῖ δ' εὐρέϊα θάλασσα, 15
 κοπτομένη πνοιαῖς τε καὶ ἀρρήκτοισι χαλάζαις.
 ἀλλ' ἔμπας ὑμεῖς γε καὶ ἐκ βυθοῦ ἔλκετε νῆας
 αὐτοῖσιν ναῦταισιν ὀιομένοις θανέεσθαι.
 αἶψα δ' ἀπολήγοντ' ἄνεμοι, λιπαρὰ δὲ γαλήνηα

ἄμ πέλαγος· νεφέλαι δὲ διέδραμον ἄλλυδις ἄλλαι· 20
 ἐκ δ' ἄρκτοι τ' ἐφάνησαν, ὄνων τ' ἀνὰ μέσσον ἀμανρῇ
 φάτνη, σημαίνουσα τὰ πρὸς πλόον εὐδία πάντα.

ὦ ἄμφω θνατοῖσι βοηθοί, ὦ φίλοι ἄμφω,
 ἱππῆες, κιθαρισταί, ἀεθλητῆρες, ἀοιδοί.

Κάστορος, ἡ πρώτου Πολυδεύκεος ἄρξομ' αἰεῖδεν; 25
 ἀμφοτέρω ὕμνέων, Πολυδεύκεα πρῶτον αἰεῖδω.

ἡ μὲν ἄρα προφυγοῦσα πέτρας εἰς ἐν ξυνιούσας
 Ἄργω, καὶ νιφόεντος ἀταρτηρὸν στόμα Πόντου,
 Βέβρυκας εἰσαφίκανε, θεῶν φίλα τέκνα φέρουσα·
 ἐνθα μιῆς πολλοὶ κατὰ κλίμακος ἀμφοτέρων ἔξ 30
 τοίχων ἄνδρες ἔβαινον Ἰησονίης ἀπὸ νηός.

ἐκβάντες δ' ἐπὶ θῖνα βαθὺν καὶ ὑπήνεμον ἀκτῆν,
 εὐνάς τ' ἐστόρνυντο, πυρεῖά τε χερσὶν ἐνώμων.

Κάστωρ δ' αἰολόπωλος ὃ τ' οἶνωπὸς Πολυδεύκης
 ἄμφω ἐρημάζεσκον ἀποπλαγχθέντες ἐταίρων 35
 παντοίην ἐν ὄρει θηεύμενοι ἄγριον ὕλην.

εὖρον δ' ἀέναον κρήνην ὑπὸ λισσάδι πέτρῃ
 ὕδατι πεπληθυῖαν ἀκηράτῳ· αἱ δ' ὑπένερθεν
 λάλλαι κρυστάλλῳ ἡδ' ἀργύρῳ ἰνδάλλοντο
 ἐκ βυθοῦ· ὑψηλαὶ δὲ πεφύκεσαν ἀγχόθι πεῦκαι, 40
 λεῦκαί τε, πλάτανοί τε, καὶ ἀκρόκομοι κυπάρισσοι,

ἄνθεά τ' εὐώδη, λασίαις φίλα ἔργα μελίσσαις,
 ὅσος ἔαρος λήγοντος ἐπιβρύει ἂν λειμῶνας.

ἐνθα δ' ἀνὴρ ὑπέροπλος ἐνήμενος ἐνδιάασκε,
 δεινὸς ἰδεῖν, σκληραῖσι τεθλασμένος οὔατα πυγμαῖς· 45
 στήθεα δ' ἐσφαίρωτο πελώρια καὶ πλατὺ νῶτον
 σαρκὶ σιδηρείῃ, σφυρήλατος οἷα κολοσσός.

ἐν δὲ μύες στερεοῖσι βραχίοσιν ἄκρον ὑπ' ὦμον
 ἔστασαν, ἥντε πέτροι ὀλοίτροχοι, οὔστε κυλίνδων

χειμάρρους ποταμὸς μεγάλαις περιέξεσε δίναις· 50
 αὐτὰρ ὑπὲρ νώτοιο καὶ αὐχένος ῥωρεῖτο
 ἄκρων δέρμα λέοντος ἀφημμένον ἐκ ποδεώνων.
 τὸν πρότερος προσέειπεν ἀεθλοφόρος Πολυδεύκης.

Polydeuces.

χαῖρε ξεῖν', ὅτις ἐσσί. τίνες βροτοί, ὦν ὃδε χῶρος;

Amycus.

χαίρω πῶς, ὅτε γ' ἄνδρας ὀρῶ, τοὺς μὴ πρὶν ὄπωπα; 55

Polydeuces.

θάρσει· μήτ' ἀδίκους, μήτ' ἐξ ἀδίκων φάθι λεύσσειν.

Amycus.

θαρσέω· κούκ ἐκ σεῦ με διδάσκεσθαι τόδ' ἔοικεν.

Polydeuces.

ἄγριος εἶ, πρὸς πάντα παλίγκοτος, ἢ ὑπερόπτης;

Amycus.

τοιόσδ' οἶον ὀρᾷς· τῆς σῆς γε μὲν οὐκ ἐπιβαίνω.

Polydeuces.

ἔλθοις, καὶ ξενίων γε τυχὼν πάλιν οἴκαδ' ἰκάνοις. 60

Amycus.

μήτε σύ με ξείνιζε, τά τ' ἐξ ἐμεῦ οὐκ ἐν ἐτοίμῳ.

Polydeuces.

δαιμόνι', οὐδ' ἂν τοῦδε πιεῖν ὕδατος σύ γε δοίης;

Amycus.

γνώσεται, εἴ σευ δίψος ἀνειμένα χεῖλεα τέρσει.

Polydeuces.

ἄργυρος, ἢ τίς ὁ μισθός, ἐρεῖς, ᾧ κέν σε πίθοιμεν;

Amycus.

εἰς ἐνὶ χεῖρας ἄειρον, ἐναντίος ἀνδρὶ καταστάς. 65

Polydeuces.

πυγμαῖος, ἧ καὶ ποσσὶ θένων σκέλος, ὄμματα δ' ὀρθά;

Amycus.

πῦξ διατεινόμενος, σφετέρῃς μὴ φείδεο τέχνης.

Polydeuces.

τίς γάρ, ὅτῳ χεῖρας καὶ ἔμους συνερείσω ἱμάντας;

Amycus.

ἐγγὺς ὀρέσῃ· οὐ γύννις ἀμὸς κεκλήσεθ' ὁ πύκτης.

Polydeuces.

ἧ καὶ ἄεθλον ἐτοῖμοι, ἐφ' ᾧ δηρισόμεθ' ἄμφω; 70

Amycus.

σὸς μὲν ἐγώ, σὺ δ' ἐμὸς κεκλήσεαι, αἶκε κρατήσω.

Polydeuces.

ὀρνίθων φοινικολόφων τοιοῖδε κυδοιμοί.

Amycus.

εἴτ' οὖν ὀρνίθεσσιν ἑοικότες εἴτε λέουσιν
γινόμεθ', οὐκ ἄλλῳ γε μαχεσσαίμεσθ' ἐπ' ἀέθλῳ.

ἧ ῥ' Ἄμυκος, καὶ κόχλων ἐλὼν μυκήσατο κοῖλον. 75
οἱ δὲ θοῶς συνάγερθεν ὑπὸ σκιερὰς πλατανίστους,
κόχλῳ φυσηθέντος, αἰὲ Βέβρυκες κομόωντες.
ὥς δ' αὖτως ἥρωας ἰὼν ἐκαλέσσατο πάντας
Μαγνήσσης ἀπὸ ναὸς ὑπείροχος ἐν δαῖ Κάστῳ.
οἱ δ', ἐπεὶ οὖν σπείρῃσιν ἐκαρτύναντο βοελαῖς 80
χεῖρας, καὶ περὶ γυνῖα μακροὺς εἰλίξαν ἱμάντας,
εἰς μέσσον σύταγον, φόνον ἀλλήλοισι πνέοντες.
ἐνθα πολὺς σφισι μόχθος ἐπειγομένοισιν ἐτύχθη,
ὀππότερος κατὰ νῶτα λάβοι φάος ἡελίοιο.
ἀλλ' ἰδρίῃ μέγαν ἄνδρα παρήλυθες, ᾧ Πολύδευκες 85

66. ἄμματα δ' ὀρθά; Α. 69. γύννις ἐὼν Α and Ρ. 80. ἐκάρτυναν
βοέησι Ρ. 81. μακρά σφ' εἰλ. Α. 85. ἰδρίῃ μέγα δ' ἄνδρα Α.

βάλλετο δ' ἀκτίνεσσιν ἅπαν Ἀμύκοιο πρόσωπον.
 αὐτὰρ ὅγ' ἐν θυμῷ κεχολωμένος ἴετο πρόσσω,
 χερσὶ τιτυσκόμενος. τοῦ δ' ἄκρον τύψε γένειον
 Τυνδαρίδης ἐπιόντος· ὀρίνθη δὲ πλέον ἢ πρίν,
 σὺν δὲ μάχην ἐτίναξε, πολὺς δ' ἐπέκειτο νευενκῶς 90
 ἐς γαῖαν. Βέβρυκες δ' ἐπαύτεον· ἐκ δ' ἐτέρωθεν
 ἦρωες κρατερὸν Πολυδεύκεα θαρσύνεσκον,
 δειδιότες, μήπως μιν ἐπιβρίσας θαμάρσειε
 χώρῳ ἐνὶ στεινῷ Τιτυῷ ἐναλγίγκιος ἀνὴρ.
 ἦτοι ὅγ' ἔνθα καὶ ἔνθα παριστάμενος Διὸς υἱὸς 95
 ἀμφοτέρησιν ἄμυσσεν ἀμοιβαδὶς· ἔσχεθε δ' ὁρμῆς
 παῖδα Ποσειδάωνος, ὑπερφιάλόν περ ἔοντα.
 ἔστη δὲ πληγαῖς μεθύων, ἐκ δ' ἔπτυσεν αἶμα
 φοίνιον· οἱ δ' ἅμα πάντες ἀριστῆες κελάδησαν,
 ὥς ἴδον ἔλκεα λυγρὰ περὶ στόμα τε γναθμούς τε· 100
 ὄμματα δ' οἰδήσαντος ἀπεστείνωτο προσώπον.
 τὸν μὲν ἄναξ ἐτάραξεν ἐτώσια χερσὶ προδεικνὺς
 πάντοθεν· ἀλλ' ὅτε δὴ μιν ἀμηχανέοντ' ἐνόησε,
 μέσσας ῥινὸς ὑπερθε κατ' ὀφρύος ἤλασε πυγμῇ,
 πᾶν δ' ἀπέσυρε μέτωπον ἐς ὀστέον. αὐτὰρ ὁ πληγείς, 105
 ὕπτιος ἐν φύλλοισι τεθηλόσιν ἐξετανύσθη.
 ἔνθα μάχη δριμεῖα πάλιν γένετ' ὀρθωθέντος·
 ἀλλήλους δ' ὄλεκον στερεοῖς θείνοντες ἱμάσιν.
 ἀλλ' ὁ μὲν ἐς στῆθός τε καὶ ἔξω χεῖρας ἐνώμα
 αὐχένος ἀρχαγὸς Βεβρύκων· ὁ δ' αἰκέσει πληγαῖς 110
 πᾶν συνέφυρε πρόσωπον ἀνίκητος Πολυδεύκης.
 σάρκες δ' αἱ μὲν ἰδρῶτι συνίζανον· ἐκ μεγάλου δὲ
 αἰψ' ὀλίγος γένετ' ἀνδρός· ὁ δ' αἰεὶ μάσσονα γυῖα

91. οἱ δ' ἐτέρ. A. 104. πυγμῇ A. 110. αὐχένα τ' A. 112.
 σάρκες δ' ᾧ μὲν A; οἱ μὲν P.

ἀπτόμενος φορέεσκε πόνου, χροιῇ δ' ἔτ' ἀμείνω.
 πῶς γὰρ δὴ Διὸς υἱὸς ἀδηφάγον ἄνδρα καθεῖλεν; 115
 εἰπὲ θεά, σὺ γὰρ οἶσθα· ἐγὼ δ' ἐτέρων ὑποφήτης
 φθέγξομαι ὅσσ' ἐθέλεις σύ, καὶ ὅπως τοι φίλον αὐτῇ.

ἦτοι ὅγε ῥέξαι τι λιλαιόμενος μέγα ἔργον
 σκαιῇ μὲν σκαιὴν Πολυδεύκεος ἔλλαβε χεῖρα,
 δοχμὸς ἀπὸ προβολῆς κλινθείς· ἐτέρῃ δ' ἐπιβαίνων, 120
 δεξιτερῆς ἤνεγκεν ἀπαὶ λαγόνος πλατὺ γυῖον.
 καὶ κε τυχὼν ἔβλαψεν Ἀμυκλαίων βασιλῆα.
 ἀλλ' ὅγ' ὑπεξανέδου κεφαλῇ· στιβαρῇ δ' ἄρα χειρὶ
 πλήξεν ὑπὸ σκαιὸν κρόταφον, καὶ ἐπέμπεσεν ὦμῳ·
 ἐκ δ' ἐχύθη μέλαν αἷμα θοῶς κροτάφιοι χανόντος· 125
 ἄλλη δὲ στόμα τύψε, πυκνοὶ δ' ἀράβησαν ὀδόντες·
 αἰεὶ δ' ὀξύτέρῳ πιτύλῳ δηλεῖτο πρόσωπον,
 μέχρι συνηλοῖσεν παρήϊα· πᾶς δ' ἐπὶ γαῖαν
 κεῖτ' ἀλλοφρονέων, καὶ ἀνέσχεθε, νεῖκος ἀπαυδῶν,
 ἀμφοτέρας ἅμα χεῖρας, ἐπεὶ θανάτου σχεδὸν ἦεν. 130
 τὸν μὲν ἄρα κρατέων περ ἀτάσθαλον οὐδὲν ἔρεξας,
 ὦ πύκτη Πολύδευκες· ὁμοσσε δέ τοι μέγαν ὄρκον,
 ὃν πατέρ' ἐκ πόντοιο Ποσειδάωνα κικλήσκων,
 μήποτε τοι ξείνοισιν ἐκὼν ἀνιηρὸς ἔσσεσθαι.

καὶ σὺ μὲν ὕμνησαί μοι ἄναξ. σὲ δέ, Κάστορ, αἰείσω,
 Τυνδαρίδα, ταχύπωλε, δορυσσόε, χαλκεοθώρηξ. 136

τὼ μὲν ἀναρπάξαντε δύω φερέτην Διὸς υἱὼ
 δοιὰς Λευκίπποιο κόρας· δοιῶ δ' ἄρα τώγε
 ἐσσυμένως ἐδίωκον ἀδελφεώ, υἱ' Ἀφαρήος,
 γαμβρὼ μελλογάμῳ, Λυγκεὺς καὶ ὁ καρτερὸς Ἰδας. 140
 ἀλλ' ὅτε τύμβον ἵκανον ἀποφθιμένου Ἀφαρήος,
 ἐκ δίφρων ἄρα βάντες ἐπ' ἀλλήλοισιν ὄρουσαν

ἔγχεσι καὶ κοίλοισι βαρυνόμενοι σακέεσσι.
 Λυγκεὺς δ' ἄρ' μετέειπεν ὑπὲκ κόρυθος μέγ' αὖσας·
 δαιμόνιοι, τί μάχης ἱμείρετε; πῶς δ' ἐπὶ νύμφαις 145
 ἀλλοτρίαις χαλεποί, γυμναὶ δ' ἐν χερσὶ μάχαιραι;
 ἡμῖν τοι Λεύκιππος ἔας ἔδνωσε θύγατρας
 τάσδε πολὺ προτέροις· ἡμῖν γάμος οὗτος ἐν ὄρκῳ.
 ὑμεῖς δ' οὐ κατὰ κόσμον, ἐπ' ἀλλοτρίοις λεχέεσσι,
 βουσί, καὶ ἡμιόνοισι, καὶ ἀλλοτρίοις κτεάτεσσιν, 150
 ἄνδρα παρετρέψασθε, γάμον δ' ἐκλέπτετε δώροις.
 ἦ μὴν πολλάκις ὕμιν ἐνώπιος ἀμφοτέροισιν
 αὐτὸς ἐγὼ στὰς εἶπα, καὶ οὐ πολὺμυθος ἐὼν περ·
 “οὐχ οὕτω, φίλοι ἄνδρες, ἀριστήεσσιν ἔοικε
 μναστεύειν ἀλόχους, αἷς νυμφίοι ἤδη ἐτοῖμοι. 155
 πολλή τοι Σπάρτη, πολλή δ' ἱππήλατος Ἥλις,
 Ἄρκαδ' ἑμῆλος, Ἀχαιῶν τε πτολίεθρα,
 Μεσσήνη τε, καὶ Ἄργος, ἅπασά τε Σισυφὶς ἀκτά·
 ἔνθα κόραι τοκέεσσιν ὑπὸ σφετέροισι τρέφονται
 μυρίαί, οὔτε φυῆς ἐπιδευέες, οὔτε νόοιο. 160
 τῶν εὐμαρὲς ὕμιν ὀπυλὲν ἄς κ' ἐθέλητε·
 ὥς ἀγαθοῖς πολέες βούλονται γε πενθεροὶ εἶναι·
 ὕμμες δ' ἐν πάντεσσι διάκριτοι ἡρώεσσι,
 καὶ πατέρες, καὶ ἄνωθεν ἅπαν πατρῷον αἶμα.
 ἀλλὰ, φίλοι, τοῦτον μὲν ἔασατε πρὸς τέλος ἐλθεῖν 165
 ἄμμι γάμον· σφῶν δ' ἄλλον ἐπιφραζώμεθα πάντες.”
 ἴσκον τοιάδε πολλά· τὰ δ' εἰς ὕγρὸν ᾤχετο κῦμα
 πνοιῇ ἔχουσ' ἀνέμοιο· χάρις δ' οὐχ ἔσπετο μύθοις.
 σφῶ γὰρ ἀκηλήτω καὶ ἀπηνέες. ἀλλ' ἔτι καὶ νῦν
 πείθεσθ'· ἄμφω δ' ἄμμιν ἀνεψιῶ ἐκ πατρὸς ἐστόν. 170

150. ἄλλοισιν κτεάτ. A.
A and P.

151. ἐκλέψατε P.

153. τὰδ' ἔειπα

εἰ δ' ὑμῖν κραδίη πόλεμον ποθεῖ, αἵματι δὲ χρὴ
 νεῖκος ἀναρρήξαντας ὁμοῖον ἔγχεα λοῦσαι,
 Ἰδας μὲν καὶ ὄμαιμος ἐὼς κρατερὸς Πολυδεύκης
 χεῖρας ἐρώησουσιν ἀποσχομένω ὑσμίνης·
 νῶϊ δ' ἐγὼ Κάστωρ τε διακρινώμεθ' Ἀρηϊ, 175
 ὀπλοτέρω γεγαῶτε· γονεῦσι δὲ μὴ πολὺ πένθος
 ἡμετέροισι λίπωμεν· ἄλις νέκυς ἐξ ἑνὸς οἴκου
 εἷς. ἀτὰρ ὦλλοι πάντας ἐϋφφρανεύουσιν ἐταίρους,
 νυμφίοι ἀντὶ νεκρῶν, ὑμεναιώσουσι δὲ κούρας
 τάσδ'· ὀλίγῳ τοι ἔοικε κακῷ μέγα νεῖκος ἀναιρεῖν. 180
 εἶπε· τὰ δ' οὐκ ἄρ' ἔμελλε θεὸς μεταμῶνια θήσειν.
 τὼ μὲν γὰρ ποτὶ γαῖαν ἀπ' ὤμων τεύχε' ἔθεντο,
 ὦ γενεᾷ προφέρεσκον· ὁ δ' εἰς μέσον ἤλυθε Λυγκεύς,
 σείων καρτερὸν ἔγχος ὑπ' ἀσπίδος ἄντυγα πρῶτην·
 ὥς δ' αὐτῶς ἄκρας ἐτινάξατο δούρατος ἀκμὰς 185
 Κάστωρ· ἀμφοτέροισι δὲ λόφῳ ἐπένευον ἔθειραι.
 ἔγχεσι μὲν πρῶτιστα τιτυσκόμενοι πόνον εἶχον
 ἀλλήλων, εἴπου τι χροὸς γυμνωθὲν ἴδοιεν.
 ἀλλ' ἦτοι τὰ μὲν ἄκρα, πάρος τινὰ δηλήσασθαι,
 δοῦρ' ἐάγη, σακέεσσιν ἐνὶ δεινοῖσι παγέντα. 190
 τὼ δ' ἄορ ἐκ κολεοῖο ἐρυσσαμένω, φόνον αὖθις
 τεύχον ἐπ' ἀλλήλοισι· μάχης δ' οὐ γίνετ' ἐρωή.
 πολλὰ μὲν εἰς σάκος εὐρὺ καὶ ἱππόκομον τρυφάλειαν
 Κάστωρ, πολλὰ δ' ἐνυξεν ἀκριβῆς ὄμμασι Λυγκεὺς
 τοῖο σάκος, φοῖνικα δ' ὅσον λόφον ἔκετ' ἀκκῆ. 195
 τοῦ μὲν ἄκρην ἐκόλουσεν ἐπὶ σκαιὸν γόνυ χεῖρα
 φάσγανον ὃξὺ φέροντος ὑπεξαναβὰς ποδὶ Κάστωρ
 σκαιῷ· ὁ δὲ πληγεὶς ξίφος ἔκβαλεν, αἶψα δὲ φεύγειν
 ὠρμήθη ποτὶ σῆμα πατρός, ὅθι κρατερὸς Ἰδας

κεκλιμένος θηείτο μάχην ἐμφύλιον ἀνδρῶν. 200
 ἀλλὰ μεταίξας πλατὺ φάσγανον ὥσε διαπρὸ
 Τυνδαρίδης λαγόνος τε καὶ ὀμφαλοῦ. ἔγκατα δ' εἴσω
 χαλκὸς ἄφαρ διέχευεν· ὁ δ' ἐς στόμα κείμενος νενευκῶς
 Λυγκεύς, καὶ δ' ἄρα οἱ βλεφάρων βαρὺς ἔδραμεν ὕπνος.
 οὐ μὰν οὐδὲ τὸν ἄλλον ἐφ' ἐστίῃ εἶδε πατρώῃ 205
 παίδων Λαοκόωσα φίλον γάμον ἐκτελέσαντα.
 ἦ γὰρ ὅγε στήλην Ἀφαρητῶν ἐξανέχουσιν
 τύμβου ἀναρρήξας ταχέως Μεσσήνιος Ἴδας
 μέλλε κασιγνήτοιο βαλεῖν σφετέρωιο φονῆα·
 ἀλλὰ Ζεὺς ἐπάμυνε, χερῶν δέ οἱ ἔκβαλε τυκτὴν 210
 μάρμαρον, αὐτὸν δὲ φλογέω συνέφλεξε κεραυνῶ.
 οὕτω Τυνδαρίδαις πολεμιζόμεν οὐκ ἐν ἐλαφρῶ.
 αὐτοὶ τε κρατέοντε, καὶ ἐκ κρατέοντος ἔφυσαν.

χαίρετε Λήδας τέκνα, καὶ ἡμετέροις κλέος ὕμνοις
 ἐσθλὸν αἰεὶ πέμπετε. φίλοι δέ γε πάντες ἀοιδοὶ 215
 Τυνδαρίδαις, Ἑλένη τε, καὶ ἄλλοις ἡρώεσσιν,
 Ἴλιον οἳ διέπερσαν, ἀρήγοντες Μενελάω.
 ὑμῖν κῦδος, ἄνακτες, ἐμήσατο Χίος ἀοιδός,
 ὑμνήσας Πριάμοιο πόλιν, καὶ νῆας Ἀχαιῶν,
 Ἰλιάδας τε μάχας, Ἀχιλλῆά τε πύργον αὐτῆς· 220
 ὑμῖν δ' αὖ καὶ ἐγὼ λιγέων μειλίγματα Μουσῶν,
 οἳ αὐταὶ παρέχουσι, καὶ ὥς ἐμὸς οἶκος ὑπάρχει,
 τοῖα φέρω. γεράων δὲ θεοῖς κάλλιστον ἀοιδή.

203. εἰς χθόνα P.
223. ἀοιδαί A.

212, 213. ἐλαφρῶ αὐτοῖς τε κρατέουσι A.

IDYLL XXIV.

The Infant Hercules.

Ἑρακλέα δεκάμηνον ἔοντα ποχ' ἅ Μιδεᾶτις
 Ἀλκμήνα, καὶ νυκτὶ νεώτερον Ἴφικλῆα,
 ἀμφοτέρους λούσασα καὶ ἐμπλήσασα γάλακτος,
 χαλκείαν κατέθηκεν ἐς ἀσπίδα, τὰν Πτερελάου
 Ἀμφιτρύων καλὸν ὄπλον ἀπεσκύλευσε πεσόντος. 5
 ἀπτομένα δὲ γυνὰ κεφαλᾶς μυθήσατο παίδων·
 εὔδ' ἐμὰ βρέφεια, γλυκερὸν καὶ ἐγέρσιμον ὕπνον,
 εὔδ' ἐμὰ ψυχά, δὴ ἀδελφεῶ, εὔσοα τέκνα,
 ὄλβιοι εὐνάξοισθε, καὶ ὄλβιοι ἅω ἴδοιτε.
 ὥς φαμένα δίνασε σάκος μέγα· τοὺς δ' ἔλαβ' ὕπνος. 10
 ἄμμος δὲ στρέφεται μεσονύκτιον ἐς δύσιν ἄρκτος
 Ὠρίωνα κατ' αὐτόν, ὃ δ' ἀμφαίνει μέγαν ὦμον·
 τᾶμος ἄρ' αἰνὰ πέλωρα δύω πολυμήχανος Ἥρη,
 κνανέαις φρίσσοντας ὑπὸ σπείραισι δράκοντας,
 ὥρσεν ἐπὶ πλατὺν οὐδόν, ὅθι σταθμὰ κοῖλα θυράων 15
 οἴκου, ἀπειλήσασα φαγεῖν βρέφος Ἑρακλῆα.
 τῷ δ' ἐξειλυσθέντες ἐπὶ χθονὶ γαστέρας ἄμφω
 αἰμοβόρως ἐκύλιον· ἀπ' ὀφθαλμῶν δὲ κακὸν πῦρ
 ἐρχομένοις λάμπεσκε, βαρὺν δ' ἐξέπτυνον ἰόν·

ἀλλ' ὅτε δὴ παίδων λιχμώμενοι ἐγγύθεν ἦλθον, 20
 καὶ τότε ἄρ' ἐξέγροντο (Διὸς νοέοντος ἅπαντα)
 Ἀλκμήνας φίλα τέκνα· φάος δ' ἀνὰ οἶκον ἐτύχθη.
 ἦτοι ὅγ' εὐθὺς αὔσεν, ὅπως κακὰ θηρί' ἀνέγνω
 κοίλου ὑπὲρ σάκεος καὶ ἀναιδέας εἶδεν ὀδόντας,
 Ἴφικλέης· οὐλαν δὲ ποσὶν διελάκτισε χλαῖναν, 25
 φευγέμεν ὀρμαίνων· ὁ δ' ἐναντίος εἶχετο χερσὶν
 Ἡρακλῆς, ἄμφω δὲ βαρεῖ ἐνεδήσατο δεσμῶ,
 δραξάμενος φάρυγος, τόθι φάρμακα λυγρὰ κέκρυπται
 οὐλομένοις ὀφίεσσι, τὰ καὶ θεοὶ ἐχθαίροντι.
 τὼ δ' αὖτε σπείραισιν ἐλισσέσθην περὶ παῖδα 30
 ὀψίγονον, γαλαθηνόν, ὑπὸ τροφῷ αἶνεν ἄδακρυν·
 ἂψ δὲ πάλιν διέλυνον, ἐπεὶ μογέοιεν ἀκάνθας,
 δεσμοῦ ἀναγκαίου πειρώμενοι ἔκλυσιν εὐρεῖν.
 Ἀλκμήνα δ' ἐσάκουσε βοᾶς, καὶ ἐπέδραμε πρᾶτα.
 ἄνσταθ' Ἀμφιτρύων· ἐμὲ γὰρ δέος ἴσχει ὀκνηρόν· 35
 ἄνστα, μηδὲ πόδεσσιν ἐοῖς ὑπὸ σάνδαλα θείης.
 οὐκ αἶτις, παίδων ὁ νεώτερος ὅσσον αὐτεῖ;
 ἦ οὐ νοέεις, ὅτι νυκτὸς ἄωρί που οἶδε τε τοῖχοι
 πάντες ἀριφραδέες, καθαρᾶς ἄτερ ἡριγενείας;
 ἔστι τί μοι κατὰ δῶμα νεώτερον, ἔστι, φίλ' ἀνδρῶν. 40
 ὥς φάθ'· ὁ δ' ἐξ εὐνᾶς ἀλόχῳ κατέβαινε πιθήσας·
 δαιδάλεον δ' ὥρμασε μετὰ ξίφος, ὃ οἱ ὕπερθε
 κλιντῆρος κεδρίνου περὶ πασσάλῳ αἶνεν ἄωρτο.
 ἦτοι ὅγ' ὠριγνᾶτο νεοκλώστου τελαμῶνος,
 κουφίζων ἑτέρα κολεὸν μέγα, λῶτινον ἔργον· 45
 ἀμφιλαφῆς δ' ἄρα παστὰς ἐνεπλήσθη πάλιν ὄρφνας.
 δμῶας δὴ τότε αὔσεν ὕπνου βαρὺν ἐκφυσῶντας·

28. τέτυκται P. 34. ἐπέκραγε A; ἐπέγρετο P. 39. ἄπερ
 ἡριγ. A. 45. μεγαλώνυμον A.

“οἴσετε πῦρ ὅτι θάσσουν ἀπ’ ἐσχαρεῶνος ἐλόντες, ὁμῶες ἐμοί, στιβαροὺς δὲ θυρᾶν ἀνακόψατ’ ὀχῆας—”

“ἄνστατε ὁμῶες ταλασίφρονες, αὐτὸς αὐτεῖ” 50^a

ἦ ῥα γυνὰ φοίνισσα μύλαις ἐπὶ κοῖτον ἔχοισα. 50^b

οἱ δ’ αἶψα προγένοντο λύχνοις ἅμα δαιομένοισι ὁμῶες· ἐνεπλήσθη δὲ δόμος, σπεύδοντας ἐκάστων.

ἦτοι ἄρ’ ὥς εἶδοντ’ ἐπιτίθιον Ἑρακλῆα

θῆρε δύω χεῖρεσσιν ἀπρίξ ἀπαλαῖσιν ἔχοντα, συμπλήγδην ἰάχησαν· ὁ δ’ ἐς πατέρ’ Ἀμφιτρύωνα 55

ἐρπετὰ δεικανάασκεν, ἐπάλλετο δ’ ὑψόθι χαίρων

κωροσύνα, γελάσας δὲ πάρος κατέθηκε ποδοῦιν

πατρὸς ἐοῦ θανάτῳ κεκαρωμένα δεινὰ πέλωρα.

Ἀλκμήνα μὲν ἔπειτα ποτὶ σφέτερον λάβε κόλπον ξηρὸν ὑπαὶ δείους ἀκράχολον Ἴφικλῆα· 60

Ἀμφιτρύων δὲ τὸν ἄλλον ὑπ’ ἀμνείαν θέτο χλαῖναν παῖδα· πάλιν δ’ ἐς λέκτρον ἰὼν ἐμνάσατο κοῖτου.

ὄρνιθες τρίτον ἄρτι τὸν ἔσχατον ὄρθρον αἰεῖδον·

Τειρεσίαν τόκα μάντιν, ἀλαθέα πάντα λέγοντα,

Ἀλκμήνα καλέσασα, τέρας κατέλεξε νεοχμόν, 65

καὶ νιν ὑποκρίνεσθαι, ὅπως τελέεσθαι ἔμελλεν,

ἠνώγει. μηδ’, εἴ τι θεοὶ νοέοντι πονηρόν,

αἰδόμενος ἐμὲ κρύπτε· καὶ ὥς οὐκ ἔστιν ἀλύξαι

ἀνθρώποις, ὅ τι Μοῖρα κατὰ κλωστήρος ἐπείγει, μάντιν, Εὐηρείδα, μάλα σε φρονέοντα διδάσκω. 70^a

τόσσ’ ἔλεγεν βασιλεία· ὁ δ’ ἀνταμείβετο τοίοις· 70^b

θάρσει, ἀριστοτόκεια γύναι, Περσῆϊον αἶμα·

θάρσει· μελλόντων δὲ τὸ λῳΐον ἐν φρεσὶ θέσθαι.

ναὶ γὰρ ἐμὸν γλυκὺ φέγγος ἀποιχόμενον πάλαι ὄσσων,

49. After this line A says ‘desunt complura.’

50^b. P omits.

65. χρέος P. 68. αἰδόμενος σύ A. 70^a. ἀλλ’ Εὐηρ. A.

πολλὰ Ἀχαιῖάδων μαλακὸν περὶ γούνατι νῆμα
 χεὶρὶ κατατρίβοντι, ἀκρέσπερον αἰείδοισαι 75
 Ἀλκμήναν ὀνομαστί· σέβας δ' ἔσῃ Ἀργεῖαισι.
 τοῖος ἀνὴρ ὅδε μέλλει ἐς οὐρανὸν ἄστρο φέροντα
 ἀμβαίνειν τεὸς υἱός, ἀπὸ στέρνων πλατὺς ἦρως,
 οὗ καὶ θηρία πάντα καὶ ἀνέρες ἦσσαντες ἄλλοι.
 δώδεκά οἱ τελέσαντι πεπρωμένον ἐν Διὸς οἰκῇν 80
 μόχθους· θνητὰ δὲ πάντα πυρὰ Τραχίνιος ἐξεῖ.
 γαμβρὸς δ' ἀθανάτων κεκλήσεται, οἷ τὰδ' ἐπῶρσαν
 κνώδαλα φωλεύοντα βρέφος διαδηλήσασθαι.
 ἔσται δὴ τοῦτ' ἄμαρ, ὀπηνίκα νεβρὸν ἐν εὐνᾷ
 καρχαρόδων σίνεσθαι ἰδὼν λύκος οὐκ ἐθελήσει. 85
 ἀλλὰ, γύναι, πῦρ μέν τοι ὑπὸ σποδῷ εὖτυκον ἔστω,
 κάγκανα δ' ἀσπαλάθου ξύλ' ἐτοιμάσατ', ἢ παλιούρου,
 ἢ βάτου, ἢ ἀνέμῳ δεδονημένον αὔον ἄχερδον·
 καίε δὲ τῶδ' ἀγρίαισιν ἐπὶ σχίζαισι δράκοντε
 νυκτὶ μέσα, ὅκα παῖδα κανεῖν τεδὸν ἤθελον αὐτοί. 90
 ἦρι δὲ συλλέξασα κόνιν πυρὸς ἀμφιπόλων τις
 ῥιψάτω εὔ μάλα πᾶσαν ὑπὲρ ποταμοῖο φέρουσα,
 ῥωγάδος ἐκ πέτρας, ὑπερούριον· ἄψ δὲ νεέσθω
 ἄστρεπτος. καθαρῷ δὲ πυρώσατε δῶμα θεείῳ
 πρᾶτον· ἔπειτα δ' ἄλεσσι μεμιγμένον, ὥς νενόμισται, 95
 θαλλῷ ἐπιρραίνειν ἐστεμμένῳ ἀβλαβὲς ὕδωρ·
 Ζηνὶ δ' ἐπιρρέξαι καθυπερτέρῳ ἄρσενα χοῖρον,
 δυσμενέων αἰεὶ καθυπέρτεροι ὥς τελέθοιτε.
 φᾶ, καὶ ἐρωήσας ἐλεφάντινον ὥχετο δίφρον
 Τειρεσίας, πολλοῖσι βαρύς περ ἐὼν ἐνιαυτοῖς. 100
 Ἑρακλῆς δ' ὑπὸ ματρί, νέον φυτὸν ὥς ἐν ἀλωᾷ,
 ἐτρέφετ', Ἀργεῖου κεκλημένος Ἀμφιτρύωνος.

γράμματα μὲν τὸν παῖδα γέρων Λίνος ἐξεδίδαξεν,
 υἱὸς Ἀπόλλωνος, μελεδωνεὺς ἄγρυπνος, ἥρως·
 τόξον δ' ἐντανύσαι καὶ ἐπίσκοπον εἶναι οἷστῶν 105
 Εὐρυτος, ἐκ πατέρων μεγάλαις ἀφνειὸς ἀρούραις.
 αὐτὰρ ἀοιδὸν ἔθηκε καὶ ἄμφω χεῖρας ἔπλασσε
 πυξίνα ἐν φόρμιγγι Φιλαμμονίδας Εὐμόλπος.
 ὅσσα δ' ἀπὸ σκελέων ἔδροστρόφοι Ἀργόθεν ἄνδρες
 ἀλλάλους σφάλλονται παλαίσμασιν, ὅσσα τε πύκται 110
 δεινοὶ ἐν ἱμάντεσσιν, ἃ τ' εἰς γαῖαν προπεσόντες
 παμμάχοι ἐξεύροντο παλαίσματα σύμφορα τέχνη,
 πάντ' ἔμαθ' Ἑρμείας διδασκόμενος παρὰ παιδὶ
 Ἀρπαλύκῃ Φανοτῆϊ· τὸν οὐδ' ἂν τηλόθι λεύσσω
 θαρσαλέως τις ἔμεινεν ἀεθλεύοντ' ἐν ἀγῶνι· 115
 τοῖον ἐπισκύνιον βλοσυρῷ ἐπέκειτο προσώπῳ.
 ἵππους δ' ἐξελάσασθαι ὑφ' ἄρματι, καὶ περὶ νύσσαν
 ἀσφαλέως κάμπτοντα, τροχῷ σύριγγα φυλάξαι,
 Ἀμφιτρύων ὃν παῖδα φίλα φρονέων ἐδίδασκεν
 αὐτός, ἐπεὶ μάλα πολλὰ θοῶν ἐξ ἥρατ' ἀγώνων 120
 Ἀργεὶ ἐν ἵπποβότῳ κειμήλια· καὶ οἱ ἀαγεῖς
 δίφροι, ἐφ' ὧν ἐπέβαινε, χρόνῳ διέλυσαν ἱμάντας.
 δούρατι δὲ προβολαίῳ, ὑπ' ἀσπίδι νῶτον ἔχοντα,
 ἀνδρὸς ὀρέξασθαι, ξιφέων τ' ἀνσχέσθαι ἀμυχμόν,
 κοσμησαί τε φάλαγγα, λόχον τ' ἀναμετρήσασθαι 125
 δυσμενέων ἐπιόντα, καὶ ἱππήεσσι κελεῦσαι,
 Κάστωρ ἱππαλίδας ἔδαεν, φυγὰς Ἀργεὸς ἐνθῶν,
 ὀππόκα κλᾶρον ἅπαντα καὶ οἰνόπεδον μέγα Τυδεὺς
 ναῖε, παρ' Ἀδρήστοιο λαβὼν ἱππήλατον Ἀργος.
 Κάστορι δ' οὔτις ὁμοῖος ἐν ἡμιθέοις πολεμιστῆς 130

105. ἐπὶ σκοπὸν εἶναι οἷστόν Α.
 130. Ἀκτορι Α.

124. ἀνέχεσθαι Α, Ρ, Fritz.

ἄλλος ἔην, πρὶν γῆρας ἀποτρίψαι νεότητα.

ὦδε μὲν Ἡρακλῆα φίλα παιδεύσατο μάτηρ.
 εὐνὰ δ' ἦς τῷ παιδὶ τετυγμένα ἀγχόθι πατρός,
 δέρμα λεόντειον, μάλα οἱ κεχαρισμένον αὐτῷ.
 δεῖπνον δέ, κρέα τ' ὀπτά, καὶ ἐν κανέῳ μέγας ἄρτος 135
 Δωρικός· ἀσφαλέως κε φυτοσκάφον ἄνδρα κορέσσαι·
 αὐτὰρ ἐπ' ἄματι τυννὸν ἄνευ πυρὸς αἴνυτο δόρπον·
 εἴματα δ' οὐκ ἀσκητὰ μέσας ὑπὲρ ἔννυτο κνάμας.

138. 'desunt reliqua' A.

IDYLL XXV*.

The Lion-Slayer.

Τὸν δ' ὁ γέρων προσέειπε, φυτῶν ἐπίουρος ἀροτρεύς,
 παυσάμενος ἔργοιο, τό οἱ μετὰ χερσὶν ἔκειτο·
 ἔκ τοι, ξεῖνε, πρόφρων μυθήσομαι, ὅσσ' ἐρεείνεις,
 Ἑρμέω ἀζόμενος δεινὴν ὄπιν εἰνοδίοιο·
 τὸν γάρ φασι μέγιστον ἐπουρανίων κεχολῶσθαι, 5
 εἴ κεν ὁδοῦ ζαχρεῖον ἀνήνηταί τις ὁδίτην.
 ποῖμναι μὲν βασιλῆος ἐϋτρίχες Αὐγείαιο
 οὐ πάσαι βόσκονται ἴαν βόσιν, οὔθ' ἓνα χῶρον·
 ἀλλ' αἱ μὲν ῥα νέμονται ἐπ' ὄχθαις ἀμφ' Ἑλισοῦντος,
 αἱ δ' ἱερὸν θέλιοιο παρὰ ῥόον Ἀλφειοῖο, 10
 αἱ δ' ἐπὶ Βουπρασίου πολυβότρυος, αἱ δὲ καὶ ᾧδε.
 χωρὶς δὴ σηκοί σφι τετυγμένοι εἰσὶν ἐκάσταις.
 αὐτὰρ βουκολίοισι περιπλήθουσὶ περ ἔμπησ
 πάντεσσιν νομοὶ ᾧδε τεθηλότες αἰὲν ἔασι,
 Μηνίου ἄμ μέγα τίφος. ἐπεὶ πολυειδέα ποίην 15
 λειμῶνες θαλέθουσιν ὑπόδροσοι εἵαμεναί τε
 εἰς ἄλιν, ἥ ῥα βόεσσι μένος κεραῆσιν ἀέξει.
 αὖλις δὲ ὄφισιν ἦδε τεῆς ἐπὶ δεξιὰ χειρὸς
 φαίνεται εὖ μάλα πᾶσα πέρην ποταμοῖο ῥέοντος,

* Incertorum Idyll. ix. A. 7. ἐϋφρονος P. 15. μελιηδέα A and P.

κείνη ὅθι πλατάνιστοι ἐπηεταναὶ πεφύασι, 20
 χλωρὴ τ' ἀγριέλαιος, Ἀπόλλωνος νομόιο
 ἱερὸν ἀγνόν, ξεῖνε, τελειοτάτοιο θεοῖο.
 εὐθὺς δὲ σταθμοὶ περιμήκεες ἀγροιώταις
 δέδμηθ', οἷ βασιλῆϊ πολὺν καὶ ἀθέσφατον ὄλβον
 ῥυόμεθ' ἐνδυκέως, τριπόλοις σπόρον ἐν νειοῖσιν 25
 ἔσθ' ὅτε βάλλοντες, καὶ τετραπόλοισιν ὁμοίως.
 οὔρους μὲν ἴσασι φυτοσκάφοι οἱ πολυεργοί,
 ἔς ληνοὺς δ' ἰκνεῦνται, ἐπὴν θέρος ὥριον ἔλθῃ.
 πᾶν γὰρ δὴ πεδίου τόδ' ἐπίφρονος Αὐγείαιο,
 πυροφόροι τε γῦαι, καὶ ἄλωαὶ δεινδρήεσαι, 30
 μέχρι πρὸς ἐσχατιᾶς πολυπίδακος ἀκρωρείης·
 ἃς ἡμεῖς ἔργοισιν ἐποιχόμεθα πρόπαν ἡμαρ,
 ἣ δίκη οἰκῶν, οἷσιν βίος ἔπλετ' ἐπ' ἀγροῦ·
 ἀλλὰ σύ πέρ μοι ἔνισπε, (τό τοι καὶ κέρδιον αὐτῷ
 ἔσσεται) οὗ τις ὦδε κεχρημένος εἰλήλουθας. 35
 ἦέ τοι Αὐγείην ἦ καὶ δμῶων τινὰ κείνου
 δίζχει, οἷ οἱ ἔασιν. ἐγὼ δέ κέ τοι σάφα εἰδῶς
 ἀτρεκέως εἵποίμ'. ἐπεὶ οὐ σέ γε φημὶ κακῶν ἐξ
 ἔμμεναι, οὐδὲ κακοῖσιν ἑοικότα φύμεναι αὐτόν,
 οἷόν τοι μέγα εἶδος ἐπιπρέπει· ἦ ῥά νυ παῖδες 40
 ἀθανάτων τοιοῖδε μετὰ θνητοῖσιν ἔασι.

τὸν δ' ἀπαμειβόμενος προσέφη Διὸς ἄλκιμος υἱός·
 ναί, γέρον, Αὐγείην ἐθέλοιμί κεν ἀρχὸν Ἐπειῶν
 εἰσιδέειν· τοῦ γάρ με καὶ ἥγαγεν ἐνθάδε χρεῖώ.
 εἰ δ' ὁ μὲν ἄρ κατὰ ἄστν μένει παρὰ οἷσι πόλῖταις, 45
 δήμου κηδόμενος, διὰ τε κρίνουσι θέμιστας,
 δμῶων δὴ τίνα, πρέσβυ, σύ μοι φράσον ἡγεμονεύσας,

ὅστις ἐπ' ἀγρῶν τῶνδε γεραίτερος αἰσυμνήτης,
 ὧ κε τὸ μὲν εἵπομι, τὸ δ' ἐκ φαμένοιο πυθοίμην.
 ἄλλου δ' ἄλλον ἔθηκε θεὸς ἐπιδευέα φωτῶν. 50

τὸν δ' ὁ γέρων ἐξαὔτις ἀμείβετο, δῖος ἀροτρεύς·
 ἀθανάτων, ὦ ξεῖνε, φραδῇ τινος ἐνθάδ' ἰκάνεις·
 ὥς τοι πᾶν ὃ θέλεις αἴψα χρέος ἐκτετέλεσται.
 ὦδε γὰρ Αὐγείης υἱὸς φίλος Ἡελίοιο,
 σφωϊτέρῳ σὺν παιδί, βίη Φυλῆος ἀγανοῦ, 55
 χθιζός γ' εἰλήλουθεν ἀπ' ἄστεος, ἥμασι πολλοῖς
 κτήσιν ἐποψόμενος, ἥ οἱ νήριθμος ἐπ' ἀγρῶν·
 ὥς που καὶ βασιλεῦσιν ἐίδεται ἐν φρεσὶν ἦσιν
 αὐτοῖς κηδομένοισι σαώτερος ἔμμεναι οἶκος.
 ἀλλ' ἴομεν μάλα πρὸς μιν· ἐγὼ δέ τοι ἡγεμονεύσω 60
 αὖλιν ἐς ἡμετέρην, ἵνα κεν τέτμοιμεν ἄνακτα.

ὥς εἰπὼν ἡγεῖτο· νόῳ δ' ὄγε πολλὰ μειοῖνα,
 δέρμα τε θηρὸς ὀρῶν, χειροπληθῇ τε κορύνην,
 ὀππόθεν ὁ ξεῖνος· μέμονεν δέ μιν αἰὲν ἔρεσθαι·
 ἄψ δ' ὄκνῳ ποτὶ χεῖλος ἐλάμβανε μῦθον ἰόντα, 65
 μή τί οἱ οὐ κατὰ καιρὸν ἔπος ποτιμυθήσαιο
 σπερχομένου· χαλεπὸν δ' ἐτέρου νόον ἰδμεναι ἀνδρός.

τοὺς δὲ κύνες προσιόντας ἀπόπροθεν αἰψ' ἐνόησαν,
 ἀμφοτέρων, ὀδμῇ τε χροός, δούπῳ τε ποδοῖιν.
 θεσπέσιον δ' ὑλάοντες ἐπέδραμον ἄλλοθεν ἄλλος 70
 Ἀμφιτρυωνιάδῃ Ἡρακλεί· τὸν δὲ γέροντα
 ἀχρεῖον κλάζον τε περισσαινόν θ' ἐτέρωθεν.
 τοὺς μὲν ὄγε λάεσσιν, ἀπὸ χθονὸς ὅσσον ἀείρων,
 φευγέμεν ἄψ ὀπίσω δειδίσσετο· τρηχὺ δὲ φωνῇ
 ἠπείλει μάλα πᾶσιν, ἐρητύσασκε δ' ὑλαγοῦ, 75

χαίρων ἐν φρεσὶν ἦσιν, ὅθ' οὐνεκεν αὖλιν ἔρυντο,
αὐτοῦ γ' οὐ παρεόντος· ἔπος δ' ὅγε τοῖον ἔειπεν·

ὦ πόποι, οἶον τοῦτο θεοὶποίησαν ἄνακτες
θηρίου ἀνθρώποισι μετέμμεναι· ὥς ἐπιμηθές.
εἴ οἱ καὶ φρένες ὦδε νοήμονες ἔνδοθεν ἦσαν, 80
ἦδει δ', ὥτε χρὴ χαλεπαινέμεν, ὥτε καὶ οὐκί,
οὐκ ἂν οἱ θηρῶν τις ἐδήρισευ περὶ τιμῆς·
νῦν δὲ λίην ζάκοτόν τι καὶ ἀρρηνὲς γένετ' αὐτῶς.

ἦ ῥα· καὶ ἐσσυμένως ποτὶ τωῦλιν ἵξον ἰόντες.
'Ἡέλιος μὲν ἔπειτα ποτὶ ζόφον ἔτραπεν ἵππους, 85
δείελον ἡμαρ ἄγων· τὰ δ' ἐπήλυθε πλόνα μῆλα
ἐκ βοτάνης ἀνιόντα μετ' αὖλιά τε σηκούς τε,
αὐτὰρ ἔπειτα βόες μάλα μυρίαὶ ἄλλαι ἐπ' ἄλλαις
ἐρχόμεναι φαίνονθ', ὥσεί νέφη ὕδατόεντα,
ἄσσα τ' ἐν οὐρανῷ εἴσιν ἐλαυνόμενα προτέρωσε 90
ἢ νότοιο βίῃ, ἢ Ἐθρηκὸς βορέας·

τῶν μὲν τ' οὔτις ἀριθμὸς ἐν ἡέρι γίνετ' ἰόντων,
οὐδ' ἄνυσις· τόσα γάρ τε μετὰ προτέροισι κυλίνδει
ἴς ἀνέμου, τὰ δέ τ' ἄλλα κορύσσεται αὖθις ἐπ' ἄλλοις·
τόσσ' αἰεὶ μετόπισθε βοῶν ἐπὶ βουκόλῳ ἦει. 95

πᾶν δ' ἄρ' ἐνεπλήσθη πεδίου, πᾶσαι δὲ κέλευθοι
ληϊδος ἐρχομένης· στείνοντο δὲ πόνες ἀγροὶ
μυκηθμῷ· σηκοὶ δὲ βοῶν ρεία πλήσθησαν
εἰλιπόδων· οἷες δὲ κατ' αὐλὰς ἠυλίζοντο.
ἔνθα μὲν οὔτις ἔκηλος, ἀπειρεσίων περ ἑόντων, 100
εἰστήκει παρὰ βουσὶν ἀνὴρ κεχρημένος ἔργου·
ἀλλ' ὁ μὲν ἀμφὶ πόδεσσιν εὐτμήτοισιν ἱμάσι

76, 77. αἶν ἐροντο αὖλιν κοῦ παρ. A.
90. ὅσσα P. 93. μέγα προτέρωσε A.

79. ἐπιπειθές A.

καλοπέδιλ' ἀράρισκε παρασταδὸν ἐγγὺς ἀμέλγειν·
 ἄλλος δ' αὖ φίλα τέκνα φίλαις ὑπὸ μητράσιν ἵει,
 πινέμεναι λαροῖο μεμαότα πάγχυ γάλακτος· 105
 ἄλλος ἀμόλγιον εἶχ', ἄλλος τρέφε πίονα τυρόν·
 ἄλλος ἐσῆγεν ἔσω ταύρους δίχα θηλειάων.
 Αὐγείης δ' ἐπὶ πάντας ἰὼν θηεῖτο βοαύλους,
 ἥντινά οἱ κτεάνων κομιδὴν ἐτίθεντο νομῆες.
 σὺν δ' υἱὸς τε, βίῃ τε βαρύφρονος Ἑρακλῆος, 110
 ὠμάρτευν βασιλῆϊ διερχομένῳ μέγαν ὄλβον.
 ἔνθα καὶ ἄρρηκτόν περ ἔχων ἐν στήθεσι θυμὸν
 Ἀμφιτρυωνιάδης καὶ ἀρηρότα νωλεμέσ αἰεὶ,
 ἐκπάγλως θαύμαζε βοῶν τόγε μυρίον ἔδνον
 εἰσορόων. οὐ γάρ κεν ἔφασκέ τις οὐδὲ ἐώλπει 115
 ἀνδρὸς ληϊδ' ἐνδὸς τόσσην ἔμεν, οὐδὲ δέκ' ἄλλων,
 οἷγε πολύρρηνες πάντων ἔσαν ἐκ βασιλῆων.
 Ἡέλιος δ' ᾧ παιδὶ τόδ' ἔζοχον ὥπασε δῶρον,
 ἀφνειὸν μῆλοισι περὶ πάντων ἔμμεναι ἀνδρῶν·
 καὶ ρά οἱ αὐτὸς ὄφελλε διαμπερέως βοτὰ πάντα 120
 ἐς τέλος· οὐ μὲν γάρ τις ἐπήλυθε νοῦστος ἐκείνου
 βουκολίοις, αἵτ' ἔργα καταφθείρουσι νομῆων.
 αἰεὶ δὲ πλέουες κερααὶ βόες, αἰὲν ἀμείνους
 ἐξ ἔτεος γείνοντο μάλ' εἰς ἔτος· ἥ γὰρ ἅπασαι
 ζωοτόκοι τ' ἦσαν περιώσια, θηλυτόκοι τε. 125
 ταῖς δὲ τριηκόσιοι ταῦροι συνάμ' ἐστιχώωντο,
 κνήμαργοί θ' ἑλικές τε· διηκόσιοί γε μὲν ἄλλοι
 φοίνικες· πάντες δ' ἐπιβήτορες οἷγ' ἔσαν ἤδη.
 ἄλλοι δ' αὖ μετὰ τοῖσι δυνώδεκα βουκολέοντο
 ἱεροὶ Ἡελίοιο· χροῆν δ' ἔσαν ἡῦτε κύκνοι, 130

103. κωλοπέδας ἀρ. περισταδόν, ἐγγὺς ἀπέργων Α.
 122. καταφθίνουσι Ρ.

114. ἔθνος Ρ.

ἀργησταί, πᾶσιν δὲ μετέπρεπον εἰλιπόδεσσιν·
 οἳ καὶ ἀτιμαγέλαι βόσκοντ' ἐριθηλέα ποιήν
 ἐν νομῷ, ᾧδ' ἔκπαγλον ἐπὶ σφίσι γανυρίωντο.
 καὶ ῥ' ὁπότ' ἐκ λασίοιο θοοὶ προγενοίατο θῆρες
 ἐς πεδῖον δρυμοῖο βοῶν ἔνεκ' ἀγροτεράων, 135
 πρῶτοι τοί γε μάχηνδε κατὰ χροδὸς ἦεσαν ὁσμῇν·
 δεινὸν δ' ἐβρυχῶντο φόνον λεύσσοντε προσώπῳ.
 τῶν μὲν τε προφέρεσκε βίηφί τε καὶ σθένει ᾧ
 ἦδ' ὑπεροπλήι Φαέθων μέγας· ὅν ῥα βοτῆρες
 ἀστέρι πάντες ἔϊσκον, ὅθ' οὔνεκα πολλὸν ἐν ἄλλοις 140
 βουσὶν ἰὼν λάμπεσκεν, ἀρίζηλος δ' ἐτέτυκτο.
 ὃς δὴ τοι σκύλος αὔου ἰδὼν χαροποῖο λέοντος,
 αὐτῷ ἔπειτ' ἐπόρουσεν ἐϋσκόπῳ Ἑρακλῆϊ
 χρίμψασθαι ποτὶ πλευρὰ κάρη στιβαρόν τε μέτωπον.
 τοῦ μὲν ἄναξ προσιόντος ἐδράξατο χειρὶ παχείῃ 145
 σκαιοῦ ἄφαρ κέραος· κατὰ δ' αὐχένα νέρθ' ἐπὶ γαίης
 κλάσσε, βαρύν περ ἑόντα· πάλιν δέ μιν ᾧσεν ὀπίσσω
 ᾧμψ ἐπιβρίσας. ὁ δέ οἱ περὶ νεῦρα ταυνοσθεῖς
 μῶν ἐξ ὑπάτοιο βραχίονος ὀρθὸς ἀνέστη.
 θαύμαζον δ' αὐτὸς τε ἄναξ, υἱὸς τε δαΐφρων 150
 Φυλεύς, οἳ τ' ἐπὶ βουσὶ κορωνίσινι βουκόλοι ἄνδρες,
 Ἀμφιτρωνιάδαο βίην ὑέροπλον ἰδόντες.
 τῷ δ' εἰς ἄστνυ, λιπόντε κατ' αὐτόθι πίονας ἀγρούς,
 ἐστιχέτην, Φυλεύς τε βίη θ' Ἑρακληείη.
 λαοφόρον δ' ἐπέβησαν ὅθι πρῶτιστα κελεύθου, 155
 λεπτὴν καρπαλίμοισι τρίβον ποσὶν ἐξανύσαντες,
 ἥ ῥα δι' ἀμπελεῶνος ἀπὸ σταθμῶν τετάνυστο,
 οὔτι λίην ἀρίσημος ἐν ὕλῃ χλωρὰ θεούσῃ·
 τῇ μὲν ἄρα προσέειπε Διὸς γόνον ὑψίστοιο

Αὐγείῳ φίλος υἱός, ἔθεν μετόπισθεν ἰόντα, 160
 ἦκα παρακλίνας κεφαλὴν κατὰ δεξιὸν ὦμον·
 ξεῖνε, πάλαι τινὰ πάγχυ σέθεν πέρι μῦθον ἀκούσας,
 ὥσεί περ σφετέρησιν ἐνὶ φρεσὶ βάλλομαι ἄρτι·
 ἦλυθε γὰρ στείχων τις ἀπ' Ἄργεος, ὥς μέσος ἀκμῆς
 ἐνθάδ' Ἀχαιὸς ἀνὴρ, Ἑλίκης ἐξ ἀγχιάλιοι, 165
 ὃς δὴ τοι μυθεῖτο καὶ ἐν πλεόνεσσιν Ἐπειῶν,
 οὔνεκεν Ἀργείων τις, ἔθεν παρεόντος, ὄλεσσε
 θηρίον, αἰνολέοντα, κακὸν τέρας ἀγροιώταις,
 κοίλῃν αὖλιν ἔχοντα Διὸς Νεμέοιο παρ' ἄλσος·
 οὐκ οἶδ' ἀτρεκέως, ἣ Ἄργεος ἐξ ἱεροῦτο 170
 αὐτόθεν, ἣ Τίρυνθα νέμων πόλιν, ἥε Μυκῆνην.
 ὥς κείνος ἀγόρευε· γένος δέ μιν εἶναι ἔφασκεν
 (εἰ ἐτεόν περ ἐγὼ μιμνήσκομαι) ἐκ Περσῆος.
 ἔλπομαι οὐχ ἕτερον τόδε τλήμεναι Αἰγιαλῶν
 ἥε σέ, δέρμα δὲ θηρὸς ἀριφραδέως ἀγορεύει 175
 χειρῶν καρτερὸν ἔργον, ὃ τοι περὶ πλευρὰ καλύπτει.
 εἴπ' ἄγε νῦν μοι πρῶτον, (ἵνα γνῶω κατὰ θυμόν,
 ἦρως, εἴτ' ἐτύμως μαντεύομαι, εἴτε καὶ οὐκί,)
 εἰ σύ γ' ἐκεῖνος, ὃν ἡμιν ἀκούοντεσσιν ἔειπεν
 οὐξ Ἑλίκηθεν Ἀχαιός, ἐγὼ δέ σε φράζομαι ὀρθῶς. 180
 εἰπέ δ', ὅπως ὀλοὸν τόδε θηρίον αὐτὸς ἔπεφνες,
 ὅπως τ' εὐύδρον Νεμέης εἰσῆλυθε χῶρον.
 οὐ μὲν γάρ κε τοσόνδε κατ' Ἀπίδα κνώδαλον εὔροις
 ἱμείρων ιδέειν· ἐπεὶ οὐ μάλα τηλίκά βόσκει,
 ἀλλ' ἄρκτους τε σύας τε λύκων τ' ὀλοφώϊον ἔρνος. 185
 τῷ καὶ θαυμάζεσκον ἀκούοντες τότε μῦθον·
 οἱ δέ νυ καὶ ψεύδεσθαι ὁδοιπόρον ἀνέρ' ἔφαντο,
 γλώσσης μαψιδίοιο χαριζόμενον παρεοῦσιν.

ὥς εἰπὼν μέσσης ἐξηρώησε κελεύθου
 Φυλεύς, ὅφρα κιούσιν ἅμα σφίσιν ἄρκιος εἴη, 190
 καὶ ῥά τε ῥῆϊτερον φαμένου κλύοι Ἡρακλῆος,
 ὅς μιν ὁμαρτήσας τοίῳ προσελέξατο μύθῳ·
 ὦ Αὐγηϊάδῃ, τὸ μὲν ὅττι με πρῶτον ἀνείρεν,
 αὐτὸς καὶ μάλα ῥεῖα κατὰ στάθμην ἐνόησας.
 ἀμφὶ δέ σοι τὰ ἕκαστα λέγοιμί κε τοῦδε πελώρου, 195
 ὅπως ἐκράανθεν, ἐπεὶ λελήησαι ἀκούειν,
 νόσφιν γ' ἣ ὅθεν ἦλθε· τὸ γάρ, πολέων περ ἐόντων
 Ἀργείων, οὐδεὶς κεν ἔχοι σάφα μυθήσασθαι·
 οἶον δ' ἀθανάτων τιν' εἴσκομεν ἀνδράσι πῆμα
 ἱρῶν μηνίσαντα Φορωνεῖδῃσιν ἐφεῖναι. 200
 πάντας γὰρ πισῆας ἐπικλύζων ποταμὸς ὥς,
 λῖς ἄμοτον κεράϊζε· μάλιστα δὲ Βεμβιναίους,
 οἳ ἔθεν ἀγχίποροι ναῖον ἄτλητα παθόντες.
 τὸν μὲν ἐμοὶ πρῶτιστα τελεῖν ἐπέταξεν ἄεθλον
 Εὐρυσθεύς, κτείνειν δέ μ' ἐφίετο θηρίον αἰνόν. 205
 αὐτὰρ ἐγὼ κέρας ὕγρὸν ἐλὼν κοίλῃν τε φαρέτρην
 ἰὼν ἐμπλείην νεόμην· ἐτέρηφι δὲ βάκτρον
 εὐπαγές, αὐτόφλοιον ἐπηρεφέος κοτίνιοιο,
 ἔμμητρον· τὸ μὲν αὐτὸς ὑπὸ ζαθέῳ Ἑλικῶνι
 εὐρὼν· σὺν πυκινῇσιν ὀλοσχερὲς ἔσπασα ῥίζαις. 210
 αὐτὰρ ἐπεὶ τὸν χῶρον, ὅθι λῖς ἦεν, ἴκανον,
 δῆ τότε τόξον ἐλὼν στρεπτῇ ἐπέλασσα κορώνῃ
 νευρεῖήν, περὶ δ' ἰὸν ἐχέστονον εἴθαρ ἔβησα.
 πάντῃ δ' ὅσσε φέρων ὀλοδὸν τέρας ἐσκοπιάζον,
 εἴ μιν ἐσαθρήσαιοι, πάρος γ' ἐμὲ κείνον ἰδέσθαι. 215

201. πίση τις ἐπικ. A. 202, 203. Βεμβιναῖοι οἳ ἔθεν ἀγχιστα
 κλαῖον A. 203. ἀγχίμολοι P. 215. πάρος τί με A.

ἥματος ἦν τὸ μεσηγύ, καὶ οὐδέπῃ ἴχνια τοῖο
 φρασθῆναι δυνάμην, οὐδ' ὠρυγμοῖο πυθέσθαι.
 οὐδὲ μὲν ἀνθρώπων τις ἔην ἐπὶ βουσὶ καὶ ἔργοις
 φαινόμενος σπορίμοιο δι' αὐλακος, ὄντιν' ἐροίμην·
 ἀλλὰ κατὰ σταθμοὺς χλωρὸν δέος εἶχεν ἕκαστον. 220
 οὐ μὴν πρὶν πόδας ἔσχον ὅρος τανύφυλλον ἐρευνῶν
 πρὶν γ' ἰδέειν ἀλκῆς τε παραντίκα πειρηθῆναι.
 ἦτοι ὁ μὲν σήραγγα προδείλεος ἔστιχεν εἰς ἦν,
 βεβρωκὼς κρειῶν τε καὶ αἵματος· ἀμφὶ δὲ χαίτας
 αὐχμηρὰς πεπάλακτο φόνῳ χαροπὸν τε πρόσωπον, 225
 στήθεά τε· γλώσση δὲ περιλιχμᾶτο γένειον.
 αὐτὰρ ἐγὼ θάμνοισιν ἄφαρ σκιεροῖσιν ἐκρύφθην,
 ἐν ῥίῳ ὑλήεντι, δεδεγμένος ὀππότη' ἵκοιτο·
 καὶ βάλον ἄσπον ἰόντος ἀριστερὸν εἰς κενεῶνα
 τηϋσίῳ· οὐ γάρ τι βέλος διὰ σαρκὸς ὄλισθεν 230
 ὀκριόεν, χλωρῇ δὲ παλίσσυτον ἔμπεσε ποίῃ.
 αὐτὰρ ὁ κρᾶτα δαφεινὸν ἀπὸ χθονὸς ὦκ' ἐπάειρεν
 θαμβήσας, πάντα δὲ διέδραμεν ὀφθαλμοῖσι
 σκεπτόμενος, λαμυροὺς δὲ χανὼν ὑπ' ὀδόντας ἔφηνε.
 τῷ δ' ἐγὼ ἄλλον οὔιστον ἀπὸ νευρῆς προΐαλλον, 235
 ἀσχαλῶν, ὅτι μοι πρὶν ἐτώσιος ἔκφυγε χειρός·
 μεσσηγὺς δ' ἔβαλον στηθέων, ὅθι πνεύμονος ἔδρη.
 ἀλλ' οὐδ' ὥς ὑπὸ βύρσαν ἔδν πολυώδυνος ἰός·
 ἀλλ' ἔπεσε προπάροιθε ποδῶν ἀνεμῳλῖος αὐτῷ.
 τὸ τρίτον αὖ μέλλεσκον, ἀσώμενος ἐν φρεσὶν αἰνῶς, 240
 αὐερύειν· ὁ δέ μ' εἶδε περιγληνώμενος ὅσοις
 θῆρ ἄμοτος· μακρὴν δὲ περ' ἰγνύησιν ἔλιξε
 κέρκον, ἄφαρ δὲ μάχης ἐμνήσατο· πᾶς δέ οἱ αὐχὴν

θυμοῦ ἐνεπλήσθη, πυρσαὶ δ' ἔφριξαν ἔθειραι
 σκυζομένῳ· κυρτὴ δὲ ῥάχισ γένετ' ἥύτε τόξον, 245
 πάντοθεν εἰληθέντος ὑπαὶ λαγόνας τε καὶ ἰξύν.
 ὥς δ' ὅταν ἄρματοπηγὸς ἀνὴρ, πολέων ἴδρις ἔργων
 ὄρπηκας κάμπτησιν ἐρινεοῦ εὐκεάτοιο,
 θάλψας ἐν πυρὶ πρῶτον, ἐπαξονίῳ κύκλα δίφρῳ·
 τοῦ μὲν ὑπ' ἐκ χειρῶν ἔφυγεν τανύφλοιος ἐρινεὸς 250
 καμπτόμενος, τηλοῦ δὲ μιῇ πῆδησε σὺν ὀρμῇ·
 ὥς ἐπ' ἐμοὶ λῖς αἰνὸς ἀπόπροθεν ἀθρόος ἄλτο,
 μαιμώνων χροὸς ἄσαι, ἐγὼ δ' ἐτέρηφι βέλεμνα
 χειρὶ προεσχεθόμην, καὶ ἀπ' ὤμων δίπλακα λώπην,
 τῇ δ' ἐτέρῃ ῥόπαλον κόρσης ὕπερ αὔον αἰείρας, 255
 ἤλασα κακκεφαλῆς· διὰ δ' ἄνδιχα τρηχὺν ἔαξα
 αὐτοῦ ἐπὶ λασίοιο καρήατος ἀγριέλαιον
 θηρὸς ἀμαιμακέτοιο· πέσεν δ' ὄγε, πρὶν γ' ἔμ' ἰκέσθαι,
 ὑψόθεν ἐν γαίῃ, καὶ ἐπὶ τρομεροῖς ποσὶν ἔστη,
 νευστάζων κεφαλῇ· περὶ γὰρ σκότος ὅσσε οἱ ἄμφω 260
 ἦλθε, βίῃ σεισθέντος ἐν ὀστέῳ ἐγκεφάλαιο.
 τὸν μὲν ἐγὼν ὀδύνῃσι παραφρονέοντα βαρεῖαις
 νωσάμενος, πρὶν γ' αὖθις ὑπότροπον ἀμπνυνθῆναι,
 αὐχένος ἀρρήκτοιο παρ' ἰνίον ἔφλασα προφθάς,
 ῥίψας τόξον ἔραζε πολύρραπτόν τε φαρέτρην· 265
 ἦγχον δ' ἐγκρατέως, στιβαρὰς σὺν χεῖρας ἐρείσας
 ἐξόπιθεν, μὴ σάρκας ὑποδρύψῃ δυνύχεσσι·
 πρὸς δ' οὐδας πτέρυγῃσι πόδας στερεῶς ἐπῆζον
 οὐραίους ἐπιβάς· μηροῖσί τε πλευρ' ἐφύλασσον,
 μέχρ' οἱ ἐξετάνυσσα βραχίονας, ὀρθὸν αἰείρας 270

249. ἰν' ἀξόνι' ἢ κύκλα A.

264. ἦχμασα A; ἦλασα P.

267. ἀποδρύψῃ P.

269. πλευρῇσί τε κῆρ' A; πλευροῖσί τε

μῆρ' Fritz.

270. ἐξεκάπυσσα βραχίονα ῥόχθον A.

ἄπνευστον· ψυχὴν δὲ πελώριον ἔλλαχεν ἄδης.
 καὶ τότε δὴ βούλευον, ὅπως λασιαύχενα βύρσαν
 θηρὸς τεθνειῶτος ἀπὸ μελέων ἐρυσταίμην,
 ἀργαλέον μάλα μόχθον· ἐπεὶ οὐκ ἔσκε σιδήρῳ
 τμητὴ οὐδὲ λίθοις πειρωμένῳ, οὐδὲ μὲν ὕλη. 275
 ἔνθα μοι ἀθανάτων τις ἐπὶ φρεσὶ θῆκε νοῆσαι,
 αὐτοῖς δέρμα λέοντος ἀνασχίζειν ὀνύχεσσι.
 τοῖσι θεῶς ἀπέδειρα καὶ ἀμφεθέμην μελέεσσιν,
 ἔρκος ἐνναλίου ταμεσίχροος ἰωχμοῖο.
 οὗτός τοι Νεμέου γένετ', ὦ φίλε, θηρὸς ὄλεθρος, 280
 πολλὰ πάρος μήλοισ τε καὶ ἀνδράσι κήδεα θέντος.

271. πελώριος Fritz.

275. οὐδὲ μὲν ἄλλη A.

IDYLL XXVI.

The Death of Pentheus.

Ἴνώ, κ' Αὐτονόα, χὰ μαλοπάρανος Ἀγαύα,
 τρεῖς θιάσως ἐς ὄρος τρεῖς ἄγαγον αὐταὶ ἐοῖσαι.
 χαῖ μὲν ἀμερξάμεναι λασίας δρυὸς ἄγρια φύλλα,
 κισσὸν τε ζῶοντα, καὶ ἀσφόδελον τὸν ὑπὲρ γᾶς,
 ἐν καθαρῷ λειμῶνι κάμον δυοκαίδεκα βωμῶς, 5
 τὼς τρεῖς τᾷ Σεμέλᾳ τὼς ἐννέα τῷ Διονύσῳ·
 ἱερὰ δ' ἐκ κίστας ποπανεύματα χερσὶν ἐλοῖσαι,
 εὐφάμως κατέθεντο νεοδρέπτων ἐπὶ βωμῶν,
 ὥς ἐδίδασχ', ὥς αὐτὸς ἐθυμάρει Διόνυσος.
 Πενθεὺς δ' ἀλιβάτου πέτρας ἄπο πάντ' ἐθεώρει, 10
 σχῖνον ἐς ἀρχαίαν καταδύς, ἐπιχώριον ἔρνος.
 Αὐτονόα πρᾶτα νιν ἀνέκραγε δεινὸν ἰδοῖσα,
 σὺν δ' ἐτάραξε ποσὶν μανιώδεος ὄργια Βάκχου,
 ἐξαπίνας ἐπιούσα, τὰ δ' οὐχ ὀρέοντι βέβαλοι.
 μαίνεται μὲν θ' αὐτα, μαίνονται δ' ἄρ' εὐθὺ καὶ ἄλλαι. 15
 Πενθεὺς μὲν φεῦγεν πεφοβημένος, αἱ δ' ἐδίωκον,
 πέπλως ἐκ ζωστήρος ἐπ' ἰγνύαν ἐρύσασαι.
 Πενθεὺς μὲν τόδ' ἔειπε· Τίνος κέχρησθε, γυναῖκες;
 Αὐτονόα "τόδ'" ἔειπε· "τάχα γνώση, πρὶν ἀκοῦσαι·"
 μάτηρ μὲν κεφαλὰν μυκήσατο παιδὸς ἐλοῖσα, 20
 ὅσσον περ τοκάδος τελέθει μύκημα λεαίνης·

Ἴν' ὃ δ' ἐξέρρηξε σὺν ὠμοπλάτῃ μέγαν ὦμον,
 λὰξ ἐπὶ γαστέρα βάσα· καὶ Αὐτονόας ῥυθμὸς ωῦτός.
 αἱ δ' ἄλλαι τὰ περισσὰ κρεανομέοντο γυναῖκες,
 ἐς Θήβας δ' ἀφίκοντο πεφυρμέναι αἵματι πᾶσαι, 25
 ἐξ ὄρεος πένθημα καὶ οὐ Πενθῆα φέροισαι.
 οὐκ ἂν ἐγὼ μὴδ' ἄλλος ἀπεχθομένῳ Διονύσῳ
 φροντίζοι, μὴδ' εἰ χαλεπώτερα τῶνδ' ἐμόγησεν,
 εἴη δ' ἐνναέτης, ἧ καὶ δεκάτῳ ἐπιβαίνοι·
 αὐτὸς δ' εὐαγέοιμι, καὶ εὐαγέεσσιν ᾄδοιμι. 30
 ἐκ Διὸς αἰγιόχῳ τιμὰν ἔχει αἰετὸς οὔτος·
 εὐσεβέων παίδεσσι τὰ λώϊα, δυσσεβέων δ' οὔ.
 χαίροι μὲν Διόνυσος, ὃν ἐν Δρακάνῳ νιφόμεντι
 Ζεὺς ὕπατος μεγάλην ἐπιγουνίδα κάτθετο λύσας·
 χαίροι δ' εὐειδῆς Σεμέλα, καὶ ἀδελφεαὶ αὐτᾶς 35
 Καδμεΐαι, πολλαῖς μεμελημέναι ἡρώϊναις,
 αἱ τόδε ἔργον ἔρεξαν ὀρίναντος Διονύσου
 οὐκ ἐπιμωμητόν. μὴδεῖς τὰ θεῶν ὀνόσαιτο.

27. οὐκ ἀλέγω A and P; ἀπεχθέμεναι P. 28. τῶνδε μογήσαι A.
 29. ἐκγενέτης ἧ καὶ λέκτρῳ A. 36. ποινᾶς μεμ. ἡρώϊναι A.

IDYLL XXVIII.

The Distaff.

Γλαυκάς, ὦ φιλέριθ' ἀλακάτα, δῶρον Ἀθανάας
 γυναιξίν, νόος οἰκωφελίας αἴσιν ἐπάβολος,
 θάρσεισ' ἄμμιν ὑμάρτη πόλιν ἐς Νείλειω ἀγλαάν,
 ὅππα Κύπριδος ἱρὸν καλάμφω χλωρὸν ὑπαπάλω·
 τᾷδε γὰρ πλόον εὐάνεμον αἰτεύμεθα παρ Διός, 5
 ὅππως ξέννον ἐμὸν τέρψομ' ἰδὼν κἀντιφιλήσομαι
 Νικίαν, Χαρίτων ἱμεροφώνων ἕρον φυτόν,
 καί σε τὰν ἐλέφαντος πολυμόχθω γεγενημέναν
 δῶρον Νικιάας εἰς ἀλόχῳ χέρρας ὁπάσσομεν·
 σὺν τᾷ πολλὰ μὲν ἔργ' ἐκτελέσεις, ἀνδρείοις πέπλοις, 10
 πολλὰ δ' οἷα γυναιῖκες φορέοις ὑδάτινα βράκη.
 δις γὰρ ματέρες ἀρνῶν μαλάκοις ἐν βοτάνῃ πόκοις
 πέξαιντ' αὐτοενεί, Θευγενίδος γ' ἔννεκ' ἐϋσφύρω·
 οὕτως ἀνυσιεργός· φιλέει δ' ὅσσα σαόφρονες.
 οὐ γὰρ εἰς ἀκίρας οὐδ' ἐς ἀεργῶ κεν ἐβολλόμαν 15
 ὁπάσαι σε δόμοις ἀμμετέρας ἔσσαν ἀπὸ χθονός.
 καὶ γάρ σοι πατρίς, ἂν ὥς Ἐφύρας κτίσσε ποτ' Ἀρχίας,
 νάσω Τρινακρίας μυελόν, ἀνδρῶν δοκίμων πόλιν.

νῦν μὰν οἶκον ἔχουσ' ἀνέρος, ὃς πόλλ' ἐδάη σοφὰ
 ἀνθρώποισι νόσοις φάρμακα λύγραις ἀπαλαλκόμεν, 20
 οἰκήσεις κατὰ Μίλλατον ἔραννὰν μετ' Ἰαόνων,
 ὥς εὐαλάκατος Θευγενὺς ἐν δαμότισιν πέλη,
 καὶ οἱ μνᾶστιν ἀεὶ τῷ φιλαοίδῳ παρέχης ξένῳ.
 κῆνο γάρ τις ἔρεῖ τῷπος ἰδὼν σ'. ἧ μεγάλα χάρις
 δώρῳ σὺν ὀλίγῳ· πάντα δὲ τίματα τὰ πὰρ φίλῳ. 25

24. τῷ ποτιδῶν σ' P.

Berenice.

(A Fragment.)

Καὶ τις ἀνὴρ αἰτεῖται ἐπαγροσύνην τε καὶ ὄλβον,
ἐξ ἁλὸς ᾧ ζωή, τὰ δὲ δίκτυα κείνῳ ἄροτρα,
σφάζων ἀκρόνυχος ταύτη θεῶ ἱερὸν ἰχθύν,
ὃν λεῦκον καλέουσιν· ὃ γὰρ φιερώτατος ἄλλων·
καί κε λίνα στήσαιο, καὶ ἐξερύσαιο θαλάσσας
ἔμπλεα.

Epigrams.

I.

Τὰ ρόδα τὰ δροσόεντα, καὶ ἅ κατάπυκνος ἐκείνα
ἔρπυλλος κεῖται ταῖς Ἑλικωνιάσιν.

ταὶ δὲ μελάμφυλλοι δάφναι τίν, Πύθιε Παιάν·

Δελφὶς ἐπεὶ πέτρα τοῦτό τοι ἀγλάϊσεν.

βωμὸν δ' αἰμάξει κεραὸς τράγος οὗτος ὁ μαλός, 5

τερμίνθου τρώγων ἔσχατον ἀκρεμόνα.

II.

Δάφνις ὁ λευκόχρως, ὁ καλᾷ σύριγγι μελίσδων

βωκολικοὺς ὕμνους, ἄνθετο Πανὶ τάδε·

τοὺς τρητοὺς δόκακας, τὸ λαγωβόλον, ὄξυν ἄκοντα,

νεβρίδα, τὰν πῆραν ᾧ ποκ' ἐμαλοφόρει.

III.

Εὖδεις φυλλοστρώτι πέδῳ, Δάφνι, σῶμα κεκμακὸς

ἀμπαύων· στάλικες δ' ἀρτιπαγεῖς ἀν' ὄρη.

ἀγρεύει δέ τυ Πὰν καὶ ὁ τὸν κροκόεντα Πρίηπος

κισσὸν ἐφ' ἡμερτῷ κρατὶ καθαπτόμενος,

ἄντρον ἔσω στείχοντες ὁμόρροθοι. ἀλλὰ τὸ φεῦγε, 5

φεῦγε μεθεὶς ὕπνου κῶμα καταρχόμενον.

IV.

Τήναν τὰν λαύραν, τὰς τε δρύας αἰπόλε, κάμψας
σύκινον εὐρήσεις ἀρτιγλυφές ξόανον.

* * * * *

σακὸς δ' εὐίερος περιδέδρομεν' ἀέναον δὲ 5

ῥεῖθρον ἀπὸ σπιλάδων πάντοσε τηλεθάει
δάφναις, καὶ μύρτοισι, καὶ εὐώδει κυπαρίσσω,
ἔνθα πέριξ κέχυται βοτρυόπαις ἔλικι

ἄμπελος· εἰαρινοὶ δὲ λιγυφθόγγοισιν αἰοιδαῖς
κόσσυφοι ἀχεῦσιν ποικιλότραυλα μέλη· 10

ξουθαὶ δ' ἀδονίδες μινυρίσμασιν ἀνταχεῦσι
μέλπουσαι στόμασιν τὰν μελίγαρυν ὄπα.

ἔξεο δὴ τηνεῖ, καὶ τῷ χαρίεντι Πριήπῳ
εὐχέ' ἀποστέρξαι τοὺς Δάφνιδός με πόθους,
κεῦθὺς ἐπιρρέξειν χίμαρον καλόν. ἦν δ' ἀνανεύσῃ, 15

τοῦδε τυχών, ἐθέλω τρισσὰ θύῃ τελέσαι·
ῥεξῶ γὰρ δαμάλαν, λάσιον τράγον, ἄρνα τὸν ἴσχω
σακίταν· αἶτοι δ' εὐμενέως ὁ θεός.

V.

Λῆς, ποτὶ τὰν Μοισᾶν, διδύμοις αὐλοῖσιν αἰεῖσαι
ἀδύ τί μοι; κήγῶν πακτίδ' ἀειράμενος
ἀρξεῦμαί τι κρέκειν· ὁ δὲ βουκόλος ἄμμιγα θελξεί
Δάφνις, κηροδέτῳ πνεύματι μελπόμενος.

ἐγγὺς δὲ στάντες λασίας δρυὸς ἄντρου ὀπισθεν, 5

Πᾶνα τὸν αἰγιβάταν ὀρφανίσωμες ὕπνου.

VI.

Ἄ δείλαιε τὸ Θύρσι, τί τοι πλέον, εἰ καταταξείς
 δάκρυσι διγλήνους ὦπας ὀδυρόμενος;
 οἴχεται ἅ χίμαρος, τὸ καλὸν τέκος, οἴχετ' ἐς ἄδαν·
 τραχὺς γὰρ χαλαῖς ἀμφεπίαξε λύκος.
 αἱ δὲ κύνες κλαγγεῦντι· τί τοι πλέον, ἀνίκα τήνας 5
 ὅστιον οὐδὲ τέφρα λείπεται οἰχομένας;

VII.

Ἦλθε καὶ ἐς Μίλητον ὁ τοῦ Παιήονος υἱός,
 ἰητῆρι νόσων ἀνδρὶ συνοισόμενος
 Νικίᾳ· ὅς μιν ἐπ' ἅμαρ αἰεὶ θυέεσσιν ἱκνεῖται,
 καὶ τόδ' ἀπ' εὐώδους γλύψατ' ἄγαλμα κέδρον,
 Ἡετίωνι χάριν γλαφυρᾶς χερὸς ἄκρον ὑποστὰς 5
 μισθόν· ὁ δ' εἰς ἔργον πᾶσαν ἀφῆκε τέχνην.

VIII.

Ξεῖνε, Συρηκόσιός τοι ἀνὴρ τόδ' ἐφίεται Ὅρθων,
 χειμερίης μεθύων μηδαμὰ νυκτὸς ἴοις.
 καὶ γὰρ ἐγὼ τοιοῦτον ἔχω πότμον· ἀντὶ δὲ πολλῆς
 πατρίδος ὀθνεῖην κεῖμαι ἐφ'esσάμενος.

IX.

*Ανθρωπε, ζωῆς περιφείδω, μηδὲ παρ' ὥρην
 ναυτίλος ἴσθι· καὶ ὥς οὐ πολὺς ἀνδρὶ βίος.
 δείλαιε Κλεόνικε, σὺ δ' εἰς λιπαρὴν Θάσον ἐλθεῖν
 ἠπείγεις, κοίλης ἔμπορος ἐκ Συρίας,

ἔμπορος, ὦ Κλεόνικε· δύσιν δ' ὑπὸ Πλειάδος αὐτὴν 5
 ποντοπορῶν αὐτῇ Πλειάδι συγκατέδυσ.

X.

Ἵμῖν τοῦτο, θεαί, κεχαρισμένον ἐννέα πάσαις
 τῷγαλμα Ξενοκλῆς θῆκε τὸ μαρμάρινον
 μουσικός. οὐχ ἑτέρως τις ἐρεῖ. σοφίῃ δ' ἐπὶ τῇδε
 αἶνον ἔχων, μουσέων οὐκ ἐπιλανθάνεται.

XI.

Εὐσθέneos τὸ μνᾶμα· φυσιγνώμων ὁ σοφιστής,
 δεινὸς ἀπ' ὀφθαλμοῦ καὶ τὸ νόημα μαθεῖν.
 εἶ μιν ἔθαψαν ἑταῖροι ἐπὶ ξείνης ξένον ὄντα·
 χῦμνοθέτης αὐτοῖς δαιμονίως φίλος ἦν.
 πάντων ὧν ἐπέοικεν ἔχειν τεθνεὼς ὁ σοφιστής, 5
 καίπερ ἄκις ἐὼν, εἶχ' ἄρα κηδεμόνας.

XII.

Δημομέλης ὁ χορηγός, ὁ τὸν τρίποδ', ὦ Διόνυσε,
 πὰρ σε τὸν ἥδιστον θεῶν μακάρων ἀναθείς,
 μέτριος ἦν ἐν πᾶσι· χορῶ δ' ἐκτήσατο νίκην
 ἀνδρῶν, καὶ τὸ καλὸν καὶ τὸ προσήκον ὀρών.

XIII.

Ἄ Κύπρις οὐ πάνδημος. ἰλάσκειο τὴν θεὸν εἰπὼν
 οὐρανίην, ἀγνᾶς ἄνθεμα Χρυσογόνας,
 οἴκῳ ἐν Ἀμφικλέους, ᾧ καὶ τέκνα καὶ βίον εἶχε

ξυνόν. ἀεὶ δέ σφιν λώϊον εἰς ἔτος ἦν
 ἐκ σέθεν ἀρχομένοις, ὦ πότνια· κηδόμενοι γὰρ 5
 ἀθανάτων αὐτοὶ πλείον ἔχουσι βροτοί.

XIV.

Γνώσομαι, εἴ τι νέμεις ἀγαθοῖς πλέον, ἢ καὶ ὁ δειλὸς
 ἐκ σέθεν ὡσαύτως ἴσον, ὁδοιπóρ', ἔχει.
 'χαιρέτω οὗτος ὁ τύμβος,' ἐρεῖς· ἐπεὶ Εὐρυμέδοντος
 κείται τῆς ἱερῆς κοῦφος ὑπὲρ κεφαλῆς.

XV.

Νήπιον υἷὸν ἔλειπες, ἐν ἀλικίᾳ δὲ καὶ αὐτός,
 Εὐρύμεδον, τύμβου τοῦδε θανὼν ἔτυχες.
 σοὶ μὲν ἔδρα θείοισι μετ' ἀνδράσι· τὸν δὲ πολῖται
 τιμασεῦντι, πατρὸς μνῶμενοι ὥς ἀγαθοῦ.

XVI.

Θᾶσαι τὸν ἀνδριάντα τοῦτον, ὦ ξένε,
 σπουδᾷ· καὶ λέγ', ἐπὴν ἐς οἶκον ἐνθῆς,
 'Ανακρέοντος εἰκόν' εἶδον ἐν Τέῳ,
 τῶν πρόσθ' εἴ τι περισσὸν ᾠδοποιοῦ·
 προσθεὶς δὲ χῶτι τοῖς νέοισιν ἄδετο, 5
 ἐρεῖς ἀτρεκέως ὅλον τὸν ἄνδρα.

XVII.

'Α τε φωνὰ Δώριος, χῶνῆρ, ὁ τὰν κωμωδίαν
 εὐρὼν Ἐπίχαρμος.

ὦ Βάκχε, χάλκεόν νιν ἀντ' ἀλαθινοῦ
 τὴν ὧδ' ἀνέθηκαν,
 τοὶ Συρακόσσαις ἐνίδρυνται πεδωρισταὶ πόλει, 5
 οἷ' ἀνδρὶ πολίτᾳ.
 (σῶρον γὰρ εἶχε ῥημάτων) μεμναμένους .
 τελεῖν ἐπίχειρα.
 πολλὰ γὰρ ποττὰν ζόαν τοῖς πᾶσιν εἶπε χρήσιμα·
 μέγала χάρις αὐτῷ. 10

XVIII.

Ὁ μικκὸς τόδ' ἔτευξε τᾷ Θρεῖσσι
 Μῆδειος τὸ μνᾶμ' ἐπὶ τᾷ ὀδῷ, κῆπέγραψε Κλείτας.
 ἐξεῖ τὰν χάριν ἅ γυνὰ ἀντὶ τήνων,
 ὦν τὸν κοῦρον ἔθρεψε. τί μάν; ἔτι χρήσιμα καλεῖται.

XIX.

Ἀρχίλοχον καὶ στᾶθι καὶ εἰσίδε τὸν πάλαι ποιητὰν
 τὸν τῶν ἰάμβων, οὗ τὸ μυρίον κλέος
 διῆλθε κῆπὶ νύκτα καὶ ποτ' ἄῳ.
 ἦ ρά μιν αἱ Μοῖσαι καὶ ὁ Δάλιος ἠγάπευν Ἀπόλλων·
 ὥς ἐμμελὴς τ' ἔγεντο κῆπιδέξιός 5
 ἔπεά τε ποιεῖν, πρὸς λύραν τ' ἀεῖδειν.

XX.

Τὸν τῷ Ζανὸς ὄδ' ὕμμιν νιὸν ὠνήρ,
 τὸν λειοντομάχαν, τὸν ὀξύχειρα,
 πρᾶτος τῶν ἐπάνωθε μουσοποιῶν

XVII. 5. πελωριστᾷ A. 6. ὦν A. 7. σῶρον παρείχες . . . μεμνα-
 μένους A. XVIII. 3. τὰν χάριν ἀδὸν A. 4. ἔθρεψ'· ἔτι μάν ὅτι A.

Πείσανδρος ξυνέγραψεν ὥκ Καμείρου,
 χῶσους ἐξεπόνασεν εἴπ' ἀέθλους.
 τοῦτον δ' αὐτὸν ὁ δᾶμος (ὥς σάφ' εἰδῆς)
 ἔστασ' ἐνθάδε, χάλκεον ποιήσας
 πολλοῖς μασὶν ὀπισθε κήνιαντοῖς.

5

XXI.

Ὅ μουσοποιὸς ἐνθάδ' Ἰππώναξ κεῖται.
 εἰ μὲν πονηρός, μὴ ποτέρχεν τῷ τύμβῳ·
 εἰ δ' ἐσσι κρήγυός τε καὶ παρὰ χρηστῶν,
 θαρσέων καθίζεν, κῆν θέλῃς, ἀπόβριζον.

XXII.

Ἄλλος ὁ Χῖος· ἐγὼ δὲ Θεόκριτος, ὃς τάδ' ἔγραψα
 εἰς ἀπὸ τῶν πολλῶν εἰμὶ Συρηκοσίων,
 υἱὸς Πραξαγόραο περικλειτῆς τε Φιλίννης,
 Μοῦσαν δ' ὀθνεῖην οὔτιν' ἐφειλκυσάμην.

XXIII.

Ἄστοις καὶ ξείνοισιν ἴσον νέμει ἥδε τράπεζα,
 θεὸς ἀνελοῦ, ψήφου πρὸς λόγον ἐρχομένης·
 ἄλλος τις πρόφασιν λεγέτω· τὰ δ' ὀθνεῖα Καῖκος
 χρήματα καὶ νυκτὸς βουλομένοις ἀριθμεῖ.

XXIV.

Αὐδήσει τὸ γράμμα τί σᾶμά τε καὶ τίς ὑπ' αὐτῷ·
 Γλαύκης εἰμὶ τάφος τῆς ὀνομαζομένης.

XXV.

Ἡ παῖς ὥχετ' ἄωρος ἐν ἐβδόμῳ ἥδ' ἐνιαυτῷ
εἰς αἰδην, πολλοῖς ἡλικίης προτέρη,
δειλαίη, ποθέουσα τὸν εἰκοσάμηνον ἀδελφόν,
νῆπιον, ἀστόργου γευσάμενον θανάτου.
αἰαὶ ἐλαινὰ παθοῦσα Περιστερί, ὥς ἐν ἐτοίμῳ
ἀνθρώποις δαίμων θῆκε τὰ λυγρότατα.

NOTES.

IDYLL I.

THIS Idyll is one of the earliest, and no doubt was written in Cos. The subject is a dialogue between Theocritus himself (the *αἰπόλος*) and another member of the Pastoral Guild of poets, who hails from Aetna, under the pseudonym Thyrsis. The latter is persuaded to sing a well-known song about the unhappy love and death of Daphnis, about whom see more on l. 64. The scene of the dialogue seems to be laid in Cos, rather than in Sicily. See on l. 57.

ll. 1, 2. There are several different interpretations of these lines. The following is preferable to any other: (i) there are two sentences exhibiting a comparison which is indicated by the *καί* attached to each—*καὶ ἄ πίτυς καὶ τύ*, 'just as the pine-tree, so do you:'—(ii) *τὸ ψιθύρισμα* is the accusative depending on *μελίσδεται*: (iii) *ἄ ποτὶ ταῖς παγαῖσι* must be taken together, and with *ἄ πίτυς*, 'the pine-tree at the spring;' cp. *ποτὶ ῥινί* in l. 18. Cp. Virg. E. 8. 28.

l. 2. *μελίσδεται*, for peculiarities of the Doric dialect, see Prelim. Remarks, pp. xix, xx.

l. 3. *συρίσδες*. See Prelim. Remarks, p. xx.

μετά, 'next in order of merit.' So Nireus was called

κάλλιστος ἀνὴρ

τῶν πάντων Δανάων μετ' ἀμύμονα Πηλείωνα.

Hom. Il. 2. 674.

l. 4. *αἶκα*. *κᾱ*, the Doric form of *κε* (= *ἄν*) will be found long constantly in Theocritus. See also Aristoph. Ach. 737, 754.

l. 6. Some have supposed a play on words between *χίμαρος* and *χει-*

μάρρους (a torrent), as if the latter were indicated by the word καταρρεῖ. This word is similarly used by Bion I. 55 τὸ δὲ πᾶν καλὸν ἔς σε καταρρεῖ. Compare the use of 'defluat' in Hor. Od. I. 28, 28. Χίμαρος here and in Epig. 6 is feminine.

κρέας is preferable to κρῆς, where authorities are balanced, as preserving the peculiar feature of the Theocritean hexameter. See Prelim. Remarks, p. xxi.

1. 7. Translate, 'Sweeter is thy melody, oh shepherd, than yon echoing water (which) flows from the rock above.' There is a precisely similar construction, 4. 39 ὅσον αἶγες ἐμὴν φίλαι ὅσσον ἀπέσβας, i. e. 'as dear as you (were who) are dead.' These may perhaps be most easily explained by understanding a participle, e. g. ἄδιον ἢ τῆνο τὸ καταχὲς ὕδωρ [ὄν] καταλείβεται; and ὅσσον φίλη (οὔσα) ἀπέσβας. Cp. Virg. E. 5. 83, 84.

1. 9. Observe the force of the middle voice in ἄγωνται, 'take for themselves.'

1. 10. ἄρνα σακίταν, a weaned lamb 'fed in the fold.' The prize next in value to the οἶς. See Epig. 4. 18.

1. 11. We miss here what we expect to find in place of οῦν, viz. some prize bearing the same relation to ἄρνα, as the kid to the she-goat in the corresponding speech of Thyrsis. No satisfactory emendation has been proposed. But is there need of any? The word ἀρέσκη seems to suggest that the winner in this case had first choice between the two prizes, and the loser took what was left. In this way ὕστερον bears a more natural meaning, 'after they have chosen.'

1. 13. ὡς, 'where.' αἶ τε seems preferable to ᾧ τε.

μυρῖκαι, 'tamarisks.' A shrub with long slender branches and small scale-like leaves, thriving on the shores of the Mediterranean, fond of rocks and sandy or saline soils.

1. 14. Cp. Virg. E. 5. 12.

1. 15. This alludes to the practice in hot countries of sleeping during the mid-day heat; called now 'taking a siesta.' This mid-day sleep is often alluded to. See below, 7. 22; 10. 48. Cp. also Lucan, Phar. 3. 423

. 'medio cum Phoebus in axe est,
. pavet ipse sacerdos
accessum dominumque timet deprendere luci.'

Also 1 Kings 18. 27 'Peradventure he sleepeth.'

For the form τὸ μεσαμβρινόν, see below, 1. 41, and on 3. 3.

1. 18. The nose was commonly represented among the ancients as the seat of anger. The word *nostrils* in Hebrew is synonymous with *wrath*. The expression originated doubtless in the appearance of anger in

animals denoted by the inflated nostril. Delille, of the statue of the Apollo Belvidere, says

‘Un courroux dédaigneux a gonflé ses narines.’

Imag. 5. 137.

Cp. also Herodas. Mimiamb. 6. 37

μη δῆ, Κοριττοῖ, τὴν χολὴν ἐπὶ ῥινὸς

ἔχ' ἰθὺς ἣν τι ῥῆμα μὴ καλὸν πεύθῃ.

1. 20. See 3. 47. ἐπὶ τὸ πλεόν, ‘to the higher degree’ than most.

1. 24. Λιβύαθε. Cp. Id. 3. 5. Shepherds as well as flocks might easily have been transferred from Libya to the pastures of Sicily or S. Italy. This does not necessarily affect the probability of the scene of this dialogue being Cos.

1. 25. ‘I will give you a she-goat with twin kids to milk three times,’ i. e. all the milk she will give in three milkings.

1. 26. Cp. Virg. E. 3. 30, and 36 foll. for the next lines.

1. 27. κισσύβιον, ‘a large drinking cup’ or ‘bowl.’ Connected with κισσός: perhaps made of ivy-wood. See Eur. Cyc. 390

~~σκύφος δὲ κισσοῦ παρέθεται~~ εἰς εὖρος τριῶν

πηχέων βάθος δὲ τεσσάρων ἐφαίνετο.

1. 28. ἀμφῶες, ‘with two handles;’ lit. ‘ears,’ like ‘diota’ Hor. Od. 1. 9, 8. It was smeared with wax in order to render the wood impervious to air and damp, and so prevent the milk turning sour.

1. 29. The carving represents ivy intertwined with helichrys climbing along the outer and inner edges of the bowl: the tendril of the ivy curls about the helichrys, or all over the bowl (κατ’ αὐτόν), rejoicing in its own yellow berry. This ivy was probably that species called *Hedera chrysocarpa*, by Virgil ‘pallens hedera,’ the yellow-berried ivy.

Helichrys was probably *Gnaphalium stoechas*, or what we call ‘sandy everlasting’ or ‘cudweed,’ a plant, with flowers somewhat resembling the chrysanthemum, growing on sandy rocks.

1. 30. κεκονισμένους, ‘sprinkled.’ Other readings are κεχροῖσμένος, and κεκομημένος.

1. 32. Within the bowl are three pictures of rustic life: the coquette, the old fisherman, and the boy watching the vineyard. Here, as in many similar descriptions in classical authors, continued actions and even thoughts and words are said to be represented in carving, a picturesque licence which by some has been unjustly criticized.

1. 34. καλὸν ἐθειράζοντες. Not a sign of nobility, but the ordinary fashion of the Dorian race. It was among the Athenians that this was a mark of luxury among the young nobles.

1. 39. τοῖς δὲ μέτα, ‘besides these;’ for this dative, see 17. 84 and 25. 129.

1. 40. The fisherman is in the act of gathering up his net for a cast.

1. 41. See on 3. 3.

1. 42. ἔλλοπιεύειν. See Soph. Aj. 1267 ἔλλοις ἰχθύσιν. Cp. Hes. Scut. 212 foll. for a similar description of fishing:

ἀργύρεοι δελφῖνες ἐθοίνων ἔλλοπας ἰχθῦς,
τῶν δ' ὑπο χάλκειοι τρέον ἰχθύες· αὐτὰρ ἐπ' ἀκταῖς
ῆστο ἀνὴρ ἄλιεὺς δέδοκῃ μένος, εἶχε δὲ χερσὶν
ἰχθύσιν ἀμφίβληστρον ἀπορρίψοντι ἑοικώς.

1. 45. Homer also similarly describes a vineyard, Il. 18. 561, and Hes. Scut. 293 foll.

οἱ δ' αὖτ' ἐς θαλάρους ἐφόρευν ὑπὸ τρυγητήρων
λευκοὺς καὶ μέλανας βότρυνας μεγάλων ἀπὸ ὄρχων
βριθομένων φύλλοισι καὶ ἀργυρῆς ἐλίκεσσιν.

This is a charming picture of rustic life; the boy set to watch the vineyard and keep out the foxes, becomes absorbed in weaving a trap or cage for locusts. Foxes had the reputation of being grape-stealers, as in Song of Solomon 2. 15, and the well-known fable of Aesop; also in the 'sweet low Idyll' in Tennyson's Princess, 'fox-like in the vine.'

1. 46. πυρραΐαις. Etymologically connected with πῦρ, 'bright yellow.'

1. 47. ὀλίγος, in the unusual sense of 'small,' again 22. 113, and Hom. Od. 9. 515.

1. 48. ὄρχως, from the same root as ὄρχατος, 'orchard.' Here, the rows in which the vines were planted.

1. 50. The sense of this difficult passage is plain enough; the fox is determined to eat the contents of the boy's wallet and so render him dinnerless. The text as it stands admits of two interpretations:—(i) ἀκράτιστον with the second syllable long, means *having lunched*, and so must be taken with ἐπὶ ξηροῖσι as a rather forced expression for having had no luncheon at all; as badly off as a fish out of water: (ii) ἀκράτιστον with the second syllable short, as if from κρατέω, might mean *not master of any food*: then ἐπὶ ξηροῖσι goes with καθίξη, *put him on dry allowance*. Neither of these can be called satisfactory. Another reading is πρὶν ἢ νάριστον, i.e. ἀνάριστον, *dinnerless*, which word occurs 15. 147. Perhaps ἀκράτισμόν, which is gathered from the Scholia, may solve the difficulty. This word is explained in Athenaeus, Deip. 11. C. τὸ πρῶτον ἐμβρωμα, ὃ ἡμεῖς ἀκρατισμόν καλοῦμεν, διὰ τὸ ἐν ἀκράτῃ βρέχειν καὶ προσίεσθαι ψαμούς. At all events ἐπὶ ξηροῖσι goes better with καθίξη than with ἀκράτιστον.

1. 52. ἀκριδοθήραν, *a locust-trap*. The locusts injured the vines; see 5. 108. ἀνθρίκεσσι probably means *stalks of asphodel*, though this meaning is generally confined to the form ἀνθρίκος. And perhaps we should with Meineke read ἀνθρίκοισι.

l. 55. ὑγρός, *pliant*. Cp. ὑγρὸν νῶτον of the eagle in Pind. Pyth. 1. 17. The handles are carved in imitation of acanthus, branching out all round the bowl. Cp. Virg. E. 3. 45.

ἀκανθος. This is probably the *Acanthus spinosus*, whose flowers are tinged with pink, and leaves are spiny. From this species or from *A. mollis* was taken the idea of the Corinthian capital in Grecian architecture.

l. 56. αἰολίχον. This word, which is not recognized by Liddell and Scott, is substituted by Ahrens and Fritzsche for Αἰολικόν. The latter defends it as a formation from αἶολος analogous to that of πυρρίχος from πυρρός. Aeolis might be either the ancient name of the town of Calydon, or of the district in Aetolia in which Calydon and Pleuron were situated. See Thucyd. 3. 102 ἐς τὴν Αἰολίδα τὴν νῦν καλουμένην Καλυδῶνα καὶ Πλευρῶνα καὶ ἐς τὰ ταύτῃ χωρία. But this is irrelevant if Καλυδωνίῳ in the next line is wrong. I doubt the reading Καλυδωνίῳ. What would a ferryman of Calydon be doing either in Sicily or Cos? His business would be to ply between Calydon and the Peloponnese. One could better understand πορθμῆϊ Καλυδνίῳ, 'of Calydnæ'—small islands close to Cos (Hom. Il. 2. 677). This would fix the scene at Cos.

θέημα, a necessary alteration from θάημα (whose first syllable is long), unless τι be omitted, which however is needed.

τυ (enclitic) here and elsewhere (e. g. l. 60) the Doric form of the accusative of σύ.

l. 57. τῷ, genitive of price.

l. 58. τυρόντα. This becomes a trisyllable by the compression of the two middle syllables into one, (as in the Latin words 'fortūitus,' 'arcūatus,') which is called synizesis.

l. 59. Cp. Virg. E. 3. 47. ποτὶ . . . θίγεν are separated by tmesis.

l. 63. ἐκλεάθοντα, 'which causes to forget.'

l. 64. Here begin the chief beauties of this Idyll, contained in the tragical story of Daphnis, imitated by Virgil, E. 10. 9 foll., and 5. 27, 37 foll., and by Milton in language more nearly approaching the elegance of the original, in his 'Lycidas.' See Appendix, Idyll I.

Daphnis had boasted that he could not be made faithless to his bride Naïs; and Venus in revenge had punished him with an irresistible passion for a maiden (see 7. 73, and 8. 93) who also loved him. But being too proud to acknowledge himself defeated, he dies, and at his death all nature weeps as for a lost friend. This strictly pastoral idea is carried out still more at length in Moschus, Epit. Bion.

l. 68. ποταμῷ γε. 'You certainly were not' (wherever else you were) near his native streams.

l. 78. ἐράσαι, v. l. ἐρασσαι from ἐραμαι. The use of ἐράσμαι as deponent is very doubtful.

ll. 80 foll. The shepherds cannot understand his state of mind. Priapus, knowing the real cause, pretends not to understand, and banters him for not yielding to his love for a maiden who is following him about everywhere.

l. 85. These words appear to be ironical. 'So very unlucky in love and helpless you are!' with such a chance of a successful wooing!

l. 95. Observe *γε μάν*, *however*. He *did* answer Venus, though he would not the herdsmen.

l. 96. *λάθρη*. It appears here as if the sense of the passage required a word of exactly the opposite meaning to this: for our first idea is of Venus appearing smilingly, but having a rankling spite in her heart. In that case we look for a word like 'openly' to join with *γελάοισα*; unless we can force the meaning of *λάθρη* into 'treacherously,' like Horace's 'perfidum ridens' *Od.* 3. 27, 67. Meineke mentions a conjecture *ἀδέα*, which he calls 'fortasse necessaria,' and Mr. Merry has adopted in his Fourth Greek Reader: but it seems quite unnecessary, if we understand that Venus was inwardly smiling, but outwardly showing signs of anger. *ἀνέχοισα* might bear the sense 'prae se ferens,' 'making a show of.' Moreover Daphnis seems to answer as if Venus had spoken severely to him.

l. 102. If a note of interrogation is placed at the end of this line, the sense is much easier, and a good use can be made of *γάρ*. Thus, 'What? do you think that all my suns have set?' i.e. that my last chance of revenge is lost? not, 'that my last day has come.' For the use of this proverbial expression cp. *Livy* 39. 26 'nondum omnium dierum Solem occidis.' The answer to this question follows in v. 103: '[Not so:] Daphnis even in the grave will be a bitter vexation to Eros,' because of his unyielding obstinacy.

On *δεδύκειν*, see note on 4. 7.

l. 105. The verb governing *τὰν Κύπριν* is understood: 'Where the herdsmen is said to have [charmed] Venus.' The general sense of this and following lines is as follows:—If you wish for the society of shepherds to show your triumphs, go to your old favourites Anchises and Adonis; your victory is easy there; then go to Diomedes to remind yourself that you are not invincible.

l. 106. *τηνὲ δρύες*, κ.τ.λ. A proverbial expression which we meet with again, 5. 45. It means here, 'You are better off there, you high and mighty people, than among us poor rustics.'

κύπειρος, 'cyper-grass,' a coarse marsh-grass or sedge, very frequently mentioned.

l. 112. *ὅπως*, after verbs of striving, &c., takes the future indicative or, less frequently, the subjunctive, after primary tenses. See

Goodwin's Syntax of Greek Moods and Tenses, enlarged edition, § 339.

l. 113. ἀλλά is not simply *but*: rather, as challenging, 'Come then.'

l. 117. So Ajax in Soph. Aj. 862 bids farewell to the springs and rivers: κρηναί τε ποταμοί θ' οἶδε . . . χαίρετε.

l. 120. Cp. Virg. E. 5. 43.

l. 123. Cp. Virg. G. 1. 16, 17.

l. 125. Ἑλικας, 'of Helice,' or Callisto, daughter of Lycaon, (whence Λυκαονίδαο in l. 126). Her tomb was shown to Pausanias by the Arcadians. See Dict. of Mythology, Art. Callisto. Pan is invited to leave his haunts in Arcadia and come to Sicily.

λίπ' ἥριον. I have here declined to adopt Fritzsche's reading λίπε ρίον.

l. 127. Cp. Virg. E. 8. 61.

l. 128. Construe ἐκ κηρῶ with μελίπνουν, 'breathing sweet odour from the wax.'

l. 129. περὶ χεῖλος, 'to fit the lip,' i. e. curved so that each reed would lie close to the face.

ll. 132 foll. Let all the laws of nature be reversed, now that Daphnis is dying. Cp. Virg. E. 3. 89, and 8. 52 foll., where Virgil has apparently mistaken ἐναλλα for ἐνάλια by his expression 'Omnia vel medium fiant mare.'

l. 133. νάρκισσος. The variety called *Narcissus poeticus*, which has a dark purple or crimson edge to its central cup or nectary. Hence Virgil's epithet 'purpureus.'

l. 138. Cp. 7. 90, a corroboration of ἀπεπαύσατο rather than ἀνεπαύσατο, 'he died.'

l. 140. ἔβα ῥόον, i. e. Ἀχέροντος.

l. 147. There is an objection to the form Αἰγίλω, that the name of this deme of Attica was Αἰγυλία. So it is possible that Αἰγαλῶ, contracted from Αἰγαλέω, may be a better reading. This would mean, 'from Mount Aegaleos,' the hill whence Xerxes viewed the battle of Salamis.

l. 149. θᾶσαι, 'notice, perceive.' Used also for 'listen,' in 10. 41.

l. 150. Ὠρᾶν κρίναισι. The Horae are givers of freshness, fragrance, and refinement.

IDYLL II.

THIS is one of the three distinctly Mimic Idylls. See Prelim. Rem. pp. xv, xvi. It also was probably written in Cos; and the introduction of Delphis, an inhabitant of Myndus, a town in the W. of Caria, points to Cos as the scene of the incantation.

A woman named Simaetha is represented as endeavouring by means of various magic arts, practised at midnight under the influence of a full moon, to regain the lost affections of a lover. Similar incantation scenes are to be found in Hor. Epod. 5, Virg. E. 8. 64 foll., and in the account of Medea's restoration of Aeson to youth in Ov. M. 7. 180 foll.

Here Simaetha first addresses her servant Thestylis; and after line 62 tells her tale to the moon, whose attention she is supposed to have aroused.

1. 2. *ἄωτῳ*, 'the bloom of the sheep,' i. e. wool. The word *ἄωτος* in its original sense seems to denote *bloom* or *flower*; hence the choicest part of anything, as the bloom is of a plant. See 13. 27. The colour of the wool was that usually adopted in mystic rites. Cp. Virg. Aen. 3. 405, and Aesch. Eum. 1028 *φοινικοβάπτοις ἐνδυτοῖς ἐσθήμασι*.

1. 3. *βαρυνεῦντα*, 'who will vex me,' fut. participle.

1. 4. The forms of numeral adjectives in *-αῖος* signify *so many days old*. So here *δωδεκαταῖος*, 'twelve days older since he,' &c.

1. 6. Observe that the *-as* of the feminine acc. pl. is here, contrary to the Doric usage, lengthened. Cp. 5. 121, the word *γραιάς*: but see note there.

1. 9. *οἷα* here is equivalent to *ὅτι τοιαῦτα*.

1. 10. Cp. the invocation in Hor. Epod. 5. 51.

1. 12. *χθονία Ἑκάτα*, Diana in her character of ruler of the infernal regions.

1. 15. *ἔρδοισα*, *causing* these charms *to be* as effectual as those of Circe, &c. Observe the abbreviated comparison 'less potent than Circe,' for 'less potent than those of Circe.' See 5. 57.

1. 16. Perimede. Possibly the same as Agamede, who is mentioned Hom. Il. 11. 730. Cp. Propert. 2. 4, 18

'Perimedeia gramina cocta manu.'

1. 17. *ἰϋγξ*. This is generally supposed to be a bird, the wryneck, which, fastened to the magic wheel, exercised some mystic attraction upon the object of the charm. See Pind. Pyth. 4. 214 *ποικίλαν ἰϋγγα τετράκναμον Οὐλυμπόθεν ἐν ἀλύτῳ ζεύξαισα κύκλῳ μαίναδ' ὄρνιν Κυπρογένεια φέρειν πρῶτον ἀνθρώποισι*. Hence the word came to be used to signify 'charm' or 'attraction,' e. g. Aesch. Pers. 990

ἰϋγγά μοι δῆτ' ἀγαθῶν ἐτάρων ὑπομνησκεις;
and Pind. Nem. 4. 35

ἰϋγγι δ' ἔλκομαι ἥτορ νομηνία θιγέμεν.

Philostratus (Apoll. Ty. i. 25) mentions χρυσαῖ ἔνγκες suspended from the roof of the audience-chamber in the King of Babylon's Palace—τὴν Ἀδράστειαν αὐτῷ παρεγγυῶσαι, καὶ τὸ μὴ ὑπὲρ τοὺς ἀνθρώπους αἵρεσθαι—and says that the Magi called them θεῶν γλώσσας. He also mentions (Apoll. Ty. vi. 11) the same as suspended in the temple at Delphi, σειρήνων τινὰ ἐπεχούσας πειθῶ. Pausanias (x. 5. 5) speaking of the third Temple of Apollo, affirms his disbelief in the existence of the φῶδοι χρυσαῖ, of which Pindar sang

χρύσειαι δ' ἐξ ὑπερώου ἀειδον κηληδόνες (Pind. Fr. 25).

The wheel (mentioned v. 30 as ῥόμβος χάλκεος) had to be turned in one direction, since an opposite effect was produced by the contrary revolution. See Hor. Epod. 17. 7.

1. 18. ἄλφιστα, i. e. in imitation of a sacrifice, where the head of the victim before death was sprinkled with roasted barley-meal (οὐλοχύται) mixed with salt. Cp. Virg. E. 8. 84 'sparge molam.'

1. 19. See 11. 72, the same expression. Cp. Hdt. 3. 155 ἐξέπλωσας τῶν φρενῶν.

Expressions of impatience with slaves are characteristic of Mimic poetry. See Id. 15. 27 foll. Many instances occur in Herodas' Mimiambs, e. g.

οὐ σοι λέγω αὐτῇ τῇ ᾧδε χῶδε χασκούσῃ; (4. 42.)

Again, λίθος τις οὐ δούλη ἐν τῇ οἰκίῃ μεν εἶς; (6. 4.)

And, Δριμύλφ φωνέω, πάλιν καθεύδεις; (7. 5.)

Also, Ψύλλα, μεχρὶς τεῦ κείσει ῥέγκουσα; (8. 1.)

1. 23. Cp. Virg. E. 8. 83.

1. 24. The crackling of these leaves was a good omen. Cp. Tib. 2. 5, 81

'Et succensa sacris crepitet bene laurea flammis,
omine quo felix et sacer annus erit.'

1. 29. Myndus was a small town in Caria, or Arcadia—authorities differ.

1. 31. Beware of construing 'thus may he be whirled to our doors:' but remember ποτί with dative means 'at.' 'Thus may he spin (or reel) as he stands at my door.' Calverley wrongly translates, 'May Aphrodite whirl him to my door.' Cp. Tib. 1. 5, 3

'Agor ut per plana citus sola verbere turbo.'

1. 34. τὸν ἐν ᾧδα ἀδάμαντα. A figurative expression for the 'inexorable decrees of Pluto.' ἀδάμας was a term applied by the ancients to the hardest metallic substance they knew; properly to the refuse given off in the smelting of ores containing gold. Both by Greek and Latin poets it is used figuratively as here; cp. 3. 39, and Mart. 7. 99

'Pontice, voce tua posses adamanta movere.'

And Propert. 4. 11, 4

‘Ut semel infernas intrarunt funera leges,
non exorato stant adamante viae.’

1. 35. Dogs bark at the supposed approach of the goddess. Cp. Virg. Aen. 6. 257. The cymbal or gong must then be struck, to keep off evil spirits. The same effect was supposed in the middle ages to be produced by bells.

1. 38. Cp. Virg. E. 9. 57 and Aen. 4. 522–528.

1. 55. Cp. Soph. El. 785, Hor. A. P. 476, and Herodas, Mim. v. 7

χρέω μοι ὄκη βούλει
καὶ μὴ τὸ μευ αἷμα νύκτα χημέρην πίνει.

1. 58. The reptile generally used for poisonous charms was the *rubeta*, toad (?): cp. Juv. 1. 69, Propert. 3. 6, 27

‘Illum turgentis ranae portenta rubetae—trahunt.’

Cp. Shakespeare, Macbeth, Act 4. Sc. 1.

1. 61. ποιεῖ. We should expect ποιεῖται: cp. 3. 33.

1. 62. Cp. 6. 39. This spitting was for self-preservation from the effects of the charm she was administering.

1. 64. Observe the accentuation; δακρύσω, not δακρυσῶ. See Goodwin’s Syntax of Greek Moods and Tenses, § 287, on Interrogative Subjunctive.

1. 66. Join καναφόρος with ἦνθε. ‘Came in the capacity of basket-bearer.’ Look out καναφόρος in Dict. of Antiquities. Here the occasion is of a maiden propitiating Artemis before marriage. Pausanias gives an account (7. 18, 11) of a festival at Patrae, on the second day of which birds and beasts of all kinds, provided for that purpose by public and private munificence, were brought to be sacrificed to Artemis Laphria.

1. 70. The nurse of Simaetha was then in the service of Theumaridas, a neighbour, and had since died. The word μακαρίτις is rare in feminine. Herodas uses it (Mim. 6. 55). The word Θράσσα merely means a maid-servant, called by the name of her country; so in Arist. Ach. 256 τὴν Στρυμοδώρου Θράτταν, and Plat. Theaet. 174 A and C. Similarly ‘Lydus’ and ‘Geta’ in the Latin comedies, as names of slaves.

1. 74. Simaetha, to be smart on the occasion, borrowed the ξυστίς, or long cloak, belonging to Cleariste. That this was a common practice is shown by

παρ’ ἐμοῦ χρῆσαι πολύπηνα φάρεα, δύναι,

Eur. El. 191,

and,

‘Ut spectet ludos conducit Ogulnia vestem.’

Juv. 6. 352.

1. 76. μέσαν, ‘half-way.’ See 7. 10.

τὰ Λύκωνος, 'the house of Lyco.'

l. 78. On ἐλιχρύσιοι, see I. 30, note.

l. 79. Cp.

ὥς δὲ σελήνη

στήθεσιν ἄμφ' ἀπάλοισιν ἐφαίνετο θαῦμα ἰδέσθαι.

Hom. Hym. Ven. 89.

'Candor erat qualem praeferat Latonia Luna.'

Tibull. 3. 4, 39.

l. 80. The ἀπό is separated from λιπόντων by tmesis, and must be restored to it in construing. The construction is genitive absolute.

l. 82. Cp. 3. 42, and Hom. Il. 14. 294. So with 'ut' in Latin, Virg. E. 8. 41, Ov. Her. 12. 33. Also with 'dum,' Catull. 62. 45.

l. 85. Compare Senec. Hippol. 279

'Labitur omnis furor in medullas
igne furtivo *populante* venas.'

l. 88. Cp. 'oraque buxo Pallidiora gerens,'

Ov. M. 4. 134,

and

'nimius luto corpora tingit amor,'

Tib. 1. 8, 52,

and Hor. Od. 3. 10, 14. Yellow is the natural hue of paleness in a swarthy complexion. πολλάκι here means 'very much,' as in I. 144 and 5. 57. Observe θάψω the dative according to Theocritus' usage with ὁμοῖος. Cp. 5. 48; 8. 37; 18. 21.

l. 89. αὐτὰ ὀστία, 'my very bones;' i. e. nothing but my bones. See the same again, 4. 15. Cp. Plaut. Aulul. 520

'Ossa atque pellis totu'st ita cura macet.'

Id. Capt. 67

'Ossa atque pellis sum miser a macritudine.'

l. 90. Cp. Eur. Androm. 299

τίν' οὐκ ἐπῆλθε; ποῖον οὐκ ἐλίσσεται;

l. 91. ἔλιπον, 'did I leave unvisited.'

l. 104. See Hom. Il. 9. 409

ἐπεὶ ἄρ' κεν ἀμείψεται ἔρκος ὀδόντων:

and id. Od. 10. 328

καὶ πρῶτον ἀμείψεται ἔρκος ὀδόντων:

where the word ἀμείβομαι has the same meaning, i. e. 'to pass over.'

Il. 106 foll. Cp. Sappho, Frag. 2

ἀ δέ μ' ἰδρῶς κακχέεται, τρόμος δὲ

πᾶσαν ἄγρει, χλωροτέρα δὲ ποίας

ἔμμι, τεθνάκην δ' ὀλίγω 'πιδεύης

φαίνομαι (ἄλλα),

Bergk. Anthol. Lyr. p. 363,

and Hor. Od. 1. 13, 6; also Racine, Phèdre 1. 3

‘Je le vis, je rougis, je pâlis à sa vue;
Un trouble s’éleva dans mon âme éperdue;
Mes yeux ne voyaient plus, je ne pouvais parler,
Je sentis tout mon corps et transir et brûler.’

1. 109 foll. *κνυζέυνται*, ‘whimper.’ Cp. 6. 30.

11. 114 foll. *ἔφθασας . . . καλέσασα . . . ἥ με παρῆμεν*. Any finite tense of *φθάνω* with a participle of another verb is equivalent to the corresponding tense of that verb followed by *πρὶν*. The words above therefore would be replaced by *ἐκάλεσας πρὶν ἥ με παρῆμεν*, ‘you sent for me before I came of my own accord; τόσον, just so much (or rather, so little) before, as I was before Philinus in the race.’ Cp. a precisely similar construction of *φθάνω* in Hdt. 6. 108 *φθαίητε ἂν πολλάκις ἐξανδραποδισθέντες ἢ τινὰ πυθέσθαι*. This sentence, simplified as above, becomes *πολλάκις ἂν ἐξανδραποδισθείητε πρὶν ἢ πυθέσθαι, κ.τ.λ.*

1. 118. The conditional particle *κα* (not *καί*) is concealed in *κῆγγόν*, as the sense demands. *ἦνθόν κα*, ‘I should have come’ (if you had not sent for me).

1. 119. ‘Myself the third or fourth;’ i.e. with two or three others. *αὐτίκα νυκτός*, ‘this very night.’

1. 120. Apples were the gift of lovers, and emblems of love. See 3. 10; 11. 10; Virg. E. 3. 70. It is not so clear why they should be called apples of Dionysus. The Scholiast quotes a passage from Philetas (?)

*μᾶλα φέρων κόλποισι τὰ οἷ ποτε Κύπρις ἐλοῖσα
δῶρα Διωνύσου δῶκεν ἀπὸ κροτάφων,*

which refers to the golden apples of Hippomenes, to show that Bacchus first introduced that fruit.

1. 121. Cp. Ov. Her. 9. 64

‘Aptior Herculeae populus alba comae;’

and Virg. E. 7. 61. Delphis wore a garland of the leaves of this tree as an athlete, and therefore under the protection of Hercules.

1. 124. The *κε* belongs to *ἦς*. Fritzsche, however, reads *μ’ εἰ μὲν κ’*, in which case *κε* will belong to *εἰ*.

1. 126. *εὐδόν κα*, ‘I should have been content.’

1. 128. For the adoption of violent measures by lovers to break in or burn the doors that shut them out, see Hor. Od. 3. 26, 6, and Tib. 1. 1, 73

‘frangere postes non pudet;’

and Ov. Am. 1. 9, 19

‘Ille graves urbes, hic durae limen amicae
obsidet: hic portas frangit, at ille fores.’

l. 133. **Λιπαραίου.** The workshop of Hephaestus was in the island of Lipara. Ovid, *Her.* 15. 12, compares love to the fire of Aetna,

‘Me calor Aetnaeo non minor igne coquit.’

Cp. *Cat.* 68. 53

‘Quum tantum arderem, quantum Trinacria rupes.’

l. 157. See l. 4.

l. 161. Cp. *Virg. E.* 8. 95.

IDYLL III.

The Serenader.

THIS and the succeeding Idylls, as far as the 9th inclusive, are in the purely Bucolic style.

A goatherd, who may be Battus (see *Id.* 4. 38), serenades Amaryllis, who is resting in a cave. Possibly the **ἀντρον** of ll. 6 and 13 is the hut in which she lives, half naturally, half artificially made in the rock. There is nothing to fix the scene of this serenade. It may be either Cos or S. Italy.

l. 2. See 2. 6, note.

l. 3. **τὸ καλόν.** The article with the neuter adjective is a common substitute in Theocritus for the adverb. Cp. l. 18; 1. 15 and 51; 5. 126; 10. 48; also occasionally the neuter adjective without the article. See 8. 16; 13. 69. Mr. Hicks, in his *Emendations of Herodas* (*Classical Rev.*, Oct. 1891), quotes this use in support of his reading **τὸ καλόν** in Herodas, 1. 54. These lines are closely imitated by *Virg. E.* 9. 23.

l. 5. **κνάκωνα.** Cp. 7. 66, and 1. 23.

ll. 6 foll. There is a difficulty here at the commencement of arranging the lines in the groups of three which are, except in the first six lines and the 24th, quite regular. Perhaps a line has been lost after l. 11, and l. 9 afterwards inserted to make up the six lines into distichs. Upon that supposition, the first tristich will end at **ἤμεν**; the second, incomplete, at **οἰσῶ**.

l. 7. **παρκύπτοισα** is a word especially appropriate to a person looking out of a window or door.

l. 8. **σιμός.** A peculiarity of goats, which is always preserved in representations of Satyrs. It expresses the flatness of the nose. Cp. 8. 50.

1. 9. *προγένειος*, another similarly characteristic feature. Cp. Virg. E. 2. 7.

1. 10. Cp. Virg. E. 3. 70; Prop. 4. 12, 17
‘*Illis munus erat decussa Cydonia (quince) ramo.*’

1. 13. ἃ βομβεῦσα μέλισσα. This wish is no doubt supposed to be suggested by seeing the bee. ‘Would that I were *you* buzzing bee!’

1. 15. Cp. Virg. E. 8. 43, and Aen. 4. 367, also Catul. 64. 154
‘*Quaenam te genuit sola sub rupe leaena?*’

1. 18. *κυνάνοφρυ*. The dark eyebrow, as well as the junction of the two eyebrows across the forehead (see on 8. 72), was a sign of beauty. Cp. 17. 53; and Anacr. 29. 10

στεφέτω μέτωπον ὀφρὺς κυανώτερα δρακόντων.

1. 21. *λεπτά*, into small pieces, like *τυτθὰ διατμήξας*. Hom. Od. 12. 174.

1. 23. *καλύκεσσι*, ‘buds (of roses).’ For the combining of ivy and celery, see Hor. Od. 4. 11, 3.

σελίνοις, from the epithet, must be taken to be identical with our wild celery—which is an umbelliferous plant with a strong smell, like that of garden celery.

After this line imagine a pause, while the goatherd waits for an answer. Receiving none, he continues, after the interjectory line 24, in the same arrangement of tristichs, which is uninterrupted to the end.

1. 25. Cp. Virg. E. 8. 59.

1. 26. The thunny fish was common in shoals off the Sicilian coast, and was caught in nets, a signal being given by the look-out man (*θυνοσκοπός*) for the letting-down of the nets into the shoal. So in the Cornish pilchard fishery a look-out man is stationed on St. Michael’s Mount to give notice of the approach of the shoal. Cp. Aristoph. Eq. 300, where Kleon is said *τοὺς πόρους θυνοσκοπεῖν*. When they were enclosed in the nets, it appears (from Aesch. Pers. 430, describing the destruction of the Persian fleet at Salamis) to have been the custom to beat them to death.

1. 27. There is a question whether to read *μή* or *δή* in this line. There appears to be most authority for *μή*, although the last two lines of the Idyll offer an argument slightly in favour of *δή*.

1. 28. *μενναμένφ*, mentioning your name, to try by the *τηλέφιλον* if you loved me: cp. 7. 69. The leaves of the poppy (see 11. 57) were placed somehow on the hand or arm so that when struck by the other hand they might (if the omen were favourable) give a loud crack (*πλατάγημα*). Possibly the leaf was placed upon the thumb and forefinger, over a hollow made by partially closing the hand. Boys do this now-a-days with the leaves of the lime-tree. But are we bound to

consider the *τηλέφιλον* to be the poppy leaf? May it not be the pod or seed-vessel of some plant which was laid on the arm and struck, and gave a favourable omen by cracking loudly and spurting the juice over the arm?

1. 29. *ποτεμάξατο τὸ πλατάγημα* may be translated 'made a smear with its crack,' but the reading is very doubtful. Others read *ποτιμαζόμενον* (or *ποτιμαζαμένον*) *πλατάγησεν*, i. e. 'cracked when it was smeared,' or 'when I smeared it.' Cp. the use of *μάξατο* in the following:

ἔξοτε τηλεφίλου πλαταγήματος ἤχέτα βόμβος

γαστέρα μαντῶου μάξατο κισσυβίου,

(i. e. smeared the inside of the fortune-telling bowl)

ἔγνων ὡς φιλείς με.

Agath. Epig. 9.

1. 34. Cp. Virg. E. 2. 42.

1. 35. *μελανόχρως*, i. e. 'ugly.' Cp. 10. 26 and 11. 19.

1. 36. *ἐνδιαθρύπτῃ*, 'give yourself airs.' So in 6. 15 and 15. 99.

1. 37. Another common superstition, denoting that something wished for was about to happen. Cp. Plaut. Pseud. 1. 1, 105
'*futurum est, ita supercilium salit.*'

1. 42. *ὥς . . . ὥς*. See 2. 82, and note there.

1. 54. *γένοιτο*, without *ἄν*, may be used potentially, but it is perhaps better to take it as a wish, 'May this be as sweet to you as a mouthful of honey!'

IDYLL IV.

A CONVERSATION between Battus a goatherd, and Corydon a cowherd, about the absence of Aegon, the master of the latter, and the neglected condition of his cattle. Like most of these bucolic dialogues it abounds in proverbs. The scene is Croton in Italy, where also the poem was probably written. Battus throughout is represented as a wag, whose jokes Corydon does not quite understand.

1. 1. Cp. Virg. E. 3. 1 foll.

1. 3. *ψε* by transposition of *φ* and *σ* for *σφε*. Battus here begins his ridicule of Corydon.

1. 4. *ὁ γέρων*. Aegon's father.

1. 6. Corydon is rather proud of his master's supposed distinction in being taken to contend at Olympia as a boxer: see 1. 33. Milo, the famous wrestler of Croton, lived long before Theocritus, about 510 B.C.

Either the poet refers this dialogue to that period, or uses the name Milo merely as a generic name for a champion wrestler.

1. 7. καὶ πόκα. καὶ before an interrogative never has its usual conjunctive force: but implies objection or incredulity. Here translate it 'I should like to know when.' When καὶ is used as a conjunction with the interrogatives πῶς, ποῖ, τίς, &c., it follows them. See Porson on Eur. Phoen. 1367, and examples quoted there. Compare with the expression ἔλαιον ὀπώπει, the English 'to smell gunpowder.'

The word ὀπώπει, in form pluperfect, has apparently the signification of the perfect. Precisely similar forms are λελόγχεi 4. 40, πεποίηi 5. 28, πεφύκει 5. 33, πεπόνθει 10. 1, πεφύκει 11. 1. An explanation of this usage of the pluperfect may be that the speaker is referring to some other time at which the action was perfect, for instance in the two examples of this Idyll: 'Was there a time in which it could be said of him, that he *had seen* oil before?' and in 6. 40 'Alas, for the hard luck, of which it could then be said that it *had marked* me for its own!' But in 5. 33; 10. 1, where νῦν is joined with it, and in 11. 1, I cannot see how this is to be applied; and the forms δεδύκειν 1. 102 and δεδοίκα 15. 58, seem to point to a Doric form of the perfect inflected like the present, which may justify the rejection of the above explanation.

1. 9. Battus still banters him, while Corydon is in earnest. This is evident in each line of Battus. Pollux as a boxer is celebrated in Id. 22.

1. 10. σκαπάναν: this would be for the preliminary matches in digging up sand, which formed part of the month's training for the boxers; called παρορύττειν.

εἵκατι μᾶλα, for his food during that month.

1. 11. This line presents considerable difficulty, and has caused ingenious persons to rack their brains for all kinds of emendations, such as

κατ τῷ λύκῳ ἀμνίδα λυσσῆν:

'Milo would even excite the lamb to fury against the wolf,' i. e. if he can put pugilistic ardour into Aegon. Other readings suggested instead of λύκος are λάγος or λίθος, as alluding to Aegon's timidity or apathy. But there seems to be no need of alteration; Corydon has just mentioned with pride that his master has to devour twenty sheep for his training. 'What a wolf!' thinks Battus, 'Milo will be hounding the wolves on to the flock next (αὐτίκα)?' for λύκος acc. plur., see Prelim. Rem. p. xix.

11. 12 foll. Each has his reason for the bad condition of the cattle: Corydon, that they are pining for their master; Battus, that Corydon neglects them. And by βουκόλον κακόν Battus understands Corydon; but Corydon, Aegon.

1. 15. αὐτά. See 2. 89 and 5. 85.

1. 16. Anac. 42. 1

μακαρίζομέν σε, τέττιξ,
ὅτε δενδρέων ἐπ' ἄκρων
ὀλίγην δρόσον πεπωκώς
βασιλεὺς ὅπως αἰδεῖς,

and Virg. E. 5. 77.

1. 17. Corydon's stupidity is most amusing. He takes it all in earnest.

Aesarus, a river flowing through Croton. Livy, 24. 3, gives a description of the city, in which were 'flumen, . . . medio oppido' and 'laeta pascua ubi omnis generis sacrum Deae pascebatur pecus sine ullo pastore.'

Latymnus, a hill in the vicinity.

οὐ δᾶν. 'No, by mother earth.' Δημήτηρ (Lat. 'Ceres') being equivalent to Γῆ μήτηρ.

1. 20. Cp. Virg. E. 3. 100.

1. 21. 'The descendants of Lamprides, I mean the townspeople.' He wishes them to have such a bull for sacrifice to Juno (i.e. Iuno Lacinia, whose temple was close by, Virg. Aen. 3. 552; Livy, 24. 3), in order that her anger might be roused against them for insulting her with the offering of so meagre a beast.

1. 22. κακοχράσμων. Readings vary between this and another equally doubtful word, κακοφράσμων.

1. 23. ἐς τὸ Μάλιμον. Said to be the name of a hill. Some read ἐς Στομάλιμον, 'to Salt Lake's edges' (Calverley).

1. 24. Νήαιθον, a river; mentioned with other neighbouring places in Ov. M. 15. 51.

1. 25. αἰγίπυρος, a plant of which goats were fond. Sea-holly, *Eryngium maritimum*, Linn. This plant has thick spiny leaves, whence its name; and grows near to the sea-shore. The flowers resemble thistles; the roots, prepared with sugar, were called in Queen Elizabeth's time 'Kissing Comfits.' See Shakespeare, Merry Wives, Act 5. Sc. 5. Colchester was long famous for this sweetmeat, and as lately as 1836.

κνύζα, either a kind of groundsel, *Erigeron viscosum*, Linn., or else common fleabane, which grows on the moist margins of brooks, and on wet bogs, and has a golden blossom.

μελίτεια, 'balm.' Chaucer, referring to some delicious odour, says,

'As men a pot-full of baume held
Emong a basket-full of roses.'

1. 28. ἐπάξα, Doric for ἐπάξω, 2 sing. 1 aor. mid.

1. 30. Cp. Virg. E. 2. 37.

1. 31. Glauca, a harp-player of Chios. Pyrrhus, a lyric poet of Erythrae.

1. 32. καλὰ πόλις ἃ τε Ζάκυνθος. These were probably the words of some song. 'I celebrate Croton (in the song) *Fair Zacynthus*, and (I celebrate) the promontory,' &c. The song may be supposed to run thus, 'Fair is Zacynthus, &c. . . . but fairer is Croton.'

1. 33. τὸ Λακίνιον. Cp. Virg. Aen. 3. 552; Livy, 24. 3.

1. 34. Here an exploit of Milo [or of Astyanax the Milesian], and in 1. 35 one of Tithormus is attributed to Aegon.

1. 39. For the construction, cp. 1. 8, note.

1. 40. See on 1. 7. For the meaning of λελόγχει, cp. Pind. Ol. 1. 53
ἀκέρδεια λέλογχε θαμινὰ κακαγόρους.

1. 41. Here we have a string of proverbs. Cp. Tibul. 2. 6, 19
'credula vitam

spes fovet et fore cras semper ait melius,'

and Hor. Od. 2. 10, 15.

1. 44. Cp. Virg. E. 3. 96. Their attention is now diverted to the straying cattle.

1. 45. σίτθ', the letter elided is α; the word is used for driving animals: and in the plural 5. 3 and 100. Remark the article and nominative case used for vocative, as also 5. 100, ib. 102.

ὁ Λέπαργος, the same animal as Κυμαίθα in 1. 46, but Battus does not know their names.

1. 47. ναὶ τὸν Πᾶνα. The herdsman's oath. Again 5. 14; 5. 141; 6. 21.

1. 49. ροικὸν τὸ λαγωβόλον. The crook. See 7. 19; 9. 23; where it is called κορύνα. In Homer, Il. 23. 845, καλαύροψ.

Observe the construction of ὥς τυ πάταξα, the final particle with the *indicative* mood. For other instances, see Goodwin, Syntax of G. M. and T. (enlarged edition) § 333. It implies that the action contemplated in the final sentence is no longer possible. 'Would that I had my crook, that I might have stricken you; (but that cannot be)!' Other instances are in 7. 87; 11. 55. Fritzsche, however, reads ὥς τυ πάταξα! translating it 'quam te percussissem!' and compares Id. 7. 87, but in his note on that passage appears to take ὥς as a final particle.

Here Battus runs after the straying animal, and gets a large thorn firmly stuck into his ankle.

1. 51. ἄρμουι, 'just now.' Aesch. P. V. 633: cp. with it the Doric forms, said to be Syracusan, ἐνδοῖ, ἐξοῖ, πεδοῖ. See Prelim. Rem. p. xix.

1. 52. τᾶτρακτυλλίδες, (from ἄτρακτος,) a kind of large thistle,

Carthamus or *Carduncellus lanatus*, Linn. A native of S. Europe and N. Africa.

l. 53. 'Staring after her I was pricked.'

l. 54. A very graphic line: he sees it, he seizes it with his nails; he draws it out in triumph.

l. 55. Cp. 19. 6.

l. 56. νήλιπος, also νηλίπους Soph. O. C. 349.

l. 57. ῥάμνοι, ἀσπάλαθοι, prickly shrubs of considerable strength. Plato, Rep. 616 A, represents tyrants in Hades tortured by being dragged over ἀσπάλαθοι:—εἰλκον παρὰ τὴν ὁδὸν ἐκτὸς ἐπ' ἀσπαλάθων κνάπτοντες.

IDYLL V.

COMATAS, a goatherd in the service of Eumares, a native of Sybaris, (i. e. a descendant of one of the old inhabitants of Sybaris; for Sybaris was destroyed 510 B.C. by the people of Croton, and the colony of Thurium was founded in its place by the Athenians about 70 years later,) and Laco, a shepherd in the service of Sibyras, a native of Thurium, meet; and after an interchange of mutual banter, proceed to sing a match in alternate stanzas. In those contests (of which we have another example in Idyll VIII) the challenger had to sing an equal number of lines in reply to each stanza of his rival, to whom the privilege of commencing belonged as receiving the challenge. The Idyll was no doubt written about the same time as the preceding one, and in the same country.

l. 2. νάκος, called βαίτα in l. 15 and 3. 25.

l. 4. πρῶαν, 'the other day.' See 15. 15.

l. 5. ποίαν. A particular use of ποῖος, implying a sneer, very frequent in Aristophanes, answering to the English expression, 'The idea of a pipe!' 'Stuff and nonsense about a pipe!' Cp. Virg. E. 3. 25 foll.

l. 7. καλάμας αὐλόν, a single pipe with a tongue of straw, in contrast to the σὺριγξ, which had seven or nine reeds cut in different lengths, joined with wax. See 8. 18. Conington, in his notes on Virg. E. 3. 25, and l. 2, interprets 'stipula stridenti' and 'tenui avena' as contemptuous expressions for the reed of which the single pipe consisted: but they more probably denote the straw which formed the vibrating tongue inside the mouthpiece of the τῖβια, as καλάμη here denotes the same part of the αὐλός.

1. 8. Observe the ironical retort of ἐλεύθερε to the δῶλε of Comatās.
 1. 10. οὐδέ, 'not even your master Eumares has one to sleep in.'
 1. 12. Cp. Virg. E. 3. 13 foll.: translate καὶ . . . καί, 'not only,—but also.'

1. 13. τὰ λοίσθια. See on 3. 3.

1. 14. He swears by Pan (see on 4. 47), and by some image or shrine of that god on the sea-shore, near which we may suppose this dialogue to be held. For Pan was regarded by fishermen as protector of the sea-coast. Cp.

Πᾶνά με τόνδ' ἱερῆς ἐπὶ λισσάδος, αἰγιαλίτην

Πᾶνα τὸν εὐόρων τῇδ' ἔφορον λιμένων,

οἱ γριπῆες ἐθέντο. Anth. P. 10. 10.

The epithet ἀλίπλαγκτος, Soph. Aj. 695, may refer to this.

1. 16. μανείς, 'in a panic frenzy:' as a punishment for my perjury. For Crathis, see Ov. M. 15. 215. Here ἀλοίμαν, and ἀροίμαν in l. 20, are optatives expressing a wish.

1. 17. Comatas answers by a similar appeal to the Nymphs, who could also, according to the popular superstition, punish with temporary insanity: any one thus afflicted being called νυμφόληπτος.

1. 20. Daphnis' misfortunes are proverbial among the shepherds. See on l. 64.

1. 21. θέμεν. Cp. Latin 'ponere' Virg. E. 3. 36; and in English *to lay*. So also κείται l. 23.

11. 21, 22. ἐστὶ μὲν οὐδὲν ἱερόν, a proverbial expression = 'tis not worth much.' It is not Corban. Possibly there may be some allusion to the sacred cattle mentioned in Livy, 2. 3. See on 4. 17.

1. 22. διαείσομαι. Following ἄγε, this is probably subjunctive.

1. 23. ὅς, κ.τ.λ. Evidently a proverb, or commencement of a well-known fable; as 'once on a time a pig challenged Minerva.'

1. 24. ἔρειδε, 'set,' as a match for my kid.

1. 25. ὦ κινάδευ. 'Fox! cunning dog!' a diminutive form of κίναδος. So Soph. Aj. 103

ἦ τοῦπίτριπτον κίναδος ἐξήρου μ' ὅπου;

Demosth. de Cor. 281. 22 ὦ κίναδος. καὶ πῶς; see on 4. 7. 'How can this possibly be a fair arrangement for us? Who shears hair as an equivalent for wool?' i. e. 'I shall be laying odds if I wager a lamb to a kid, because of the value of the fleece.'

1. 27. κύνα. This cannot be (as the Scholiast says) referred to the lamb in depreciation; because that is Laco's own stake. Neither can αἰγὸς πρωτοτόκοιο refer to the ἔριφος staked by Comatas. Laco means that there is as much superiority in the lamb over the kid as there is in the most valuable animal's milk over the most worthless. Very probably

κύνα ἀμέλγειν was a proverb, as we are just here in the middle of a crowd of them.

1. 28. πεποίθεις. See on 4. 7.

1. 29. σφάξ, κ.τ.λ. Another proverb with the words *is like* omitted. ἀλλὰ γάρ. 'Well then, since,' &c.

1. 31. μὴ σπεῦδε, κ.τ.λ. 'Don't be in a hurry, you're not walking on fire.' A proverb.

1. 33. Cp. Virg. E. 10. 43. πεφύκει, see on 4. 7.

1. 35. εἰ τύ. 'That you dare to look with such bold eyes on me who used to teach you when you were still a child.'

1. 38. θρέψαι, κ.τ.λ., ironical. 'Rear young wolves if you want to be bitten.' Also proverbial; in Anth. P. 9. 47 the ewe complains,

τὸν λύκον ἐξ ἰδίων μαζῶν τρέφω οὐκ ἐθέλουσα
ἀλλὰ μ' ἀναγκάζει ποιμένος ἀφραδίη,
αὐξηθεὶς δ' ὑπ' ἐμοῦ κατ' ἐμοῦ πάλι θηρίον ἔσται,
ἥ χάρις ἀλλάξει τὴν φύσιν οὐ δύναται.

1. 45. τουτεῖ δρύες. Proverbial, as in 1. 106. He does not mean that there are oaks where he wishes to go; in fact, he says below that the pine is the chief attraction; the τουτεῖ and ὧδε must not be taken as meaning here any particular spots; but merely the words of the proverb; he means that the place of his selection is as superior as oaks to sedge. He then enumerates its advantages in the following lines: the gentle hum of bees—two fountains—birds more musical than cigalas—a better shade—and a shower of fir-cones; though what the particular advantage of this last is, is not very clear, unless they picked out the seeds and ate them.

Paley interprets it otherwise; that the pine was in Laco's place, and the falling cones were an objection to it.

1. 51. ὕπνω. Cp. 15. 125, and Virg. E. 7. 45. Also Herodas, Mim. 6. 71 ἡ μαλακότης ὕπνος.

1. 52. Laco keeps up the abuse longest.

1. 53. Cp. Virg. E. 5. 67.

1. 56. γλάχων, 'penny-royal,' *Mentha pulegium*; a kind of mint with strong aromatic odour. It grows near streams and in damp places. See Arist. Ach. 869, and Pax. 712, where we find both forms γλήχων and βλήχων. Cic. ad Div. 16. 33 'Cras exspecto Leptam, ad cuius rutam pulegio mihi tui sermonis utendum est;' i.e. the pleasant savour of your conversation.

1. 57. τὰν ἀρνῶν, 'than (the skins of) your lambs.'

1. 58. Milk offered to Pan; cp. Tibull. 2. 5. 27

'Lacte madens illic suberat Pan ilicis umbrae.

1. 60. αὐτόθε. 'Where you are.'

1. 61. τὰν σαυτῷ. Understand *χώραν*, as in 22. 59. The expression has something proverbial in it, similar to the Σπάρταν ἔλαχες, κείνην κόσμει: found in Eur. Fragm. 695 (Dindorf). 'Spartam nactus es, hanc exorna.'

τὰς δρύας, again here 'your oaks,' i. e. your boasted advantage.

1. 62. Cp. 8. 25.

1. 64. αἰ λῆς. αἰ with the indicative as here, is only found in the most Doric Idylls. Inserted frequently in the dialogue of the Megarian in Aristoph. Ach.

1. 65. Cp. Virg. E. 3. 50.

1. 68. Ibid. 1. 53.

11. 69 foll. Each begs the umpire not to favour either himself or his adversary.

1. 74. Laco throughout shows himself very disagreeable, it must be owned: and thus we are prepared for the decision of the umpire in 1. 138.

1. 78. Cp. Virg. E. 3. 52.

1. 79. ζῶντ' ἄφες. 'Don't kill him with your chattering.' Cp. Plaut. Mil. Glor. 4. 2, 92

'Iam iam sat amabost; sinite abeam si possum viva a vobis.' And Theophrastus, in his character of the Chatterer, warns every one to get out of his way, ὅστις ἀπύρετος εἶναι θέλει.

1. 80. Here Comatas, as the challenged party, begins the contest.

1. 82. καὶ γάρ. 'I too can boast, for,' &c.

1. 83. The Carneia, a Doric festival of nine days' duration, in the month of Metageitnion. Laco's name has doubtless reference to his Spartan origin; as slaves were often named in this manner.

1. 100. See on 4. 45.

1. 101. See the same line 11. 13.

1. 102. Names of a sheep and a ewe, of doubtful meaning. Observe the termination -αῖθα also in 2. 101; 4. 46.

1. 103. Φάλαρος. Applied to a dog, 8. 27. Said by the Schol. to be the name of a hill: but much more likely of a ram—the ram 'with a blaze.' This word *blaze* denotes a white spot on an animal's forehead, from the German 'Blässe,' 'paleness.'

1. 105. ἔργον Πραξιτέλους, 'a work worthy of Praxiteles.' Said perhaps in a mock-dignified manner.

1. 108. ἀκρίδες. See on 1. 52.

1. 109. ἀβαί, 'in their prime.' This word occurs in Eurip. Ion 477 νεάνιδες ἦβαι. Numerous emendations have been suggested for it, e. g. αὔαι—ἀβραι—ᾠμαί. Cp. Virg. G. 3. 126, and Aen. 4. 514 'pubentes herbae;' and ib. E. 3. 11 'vites novellae.'

l. 111. The cigalas provoke the mowers by their incessant chirping during the midday hour of rest.

l. 112. The contest now becomes more exciting from the personal remarks made by the rivals recurring to the insinuations of the commencement of the Idyll, by allusion to foxes injuring the grapes, and beetles destroying the figs. Cp. Virg. E. 3. 10.

τὰ Μίκωνος. Cp. 2. 76, 'the grounds of Mico.'

l. 113. Cp. 1. 49, and remark the word φοιτάω used in both passages, denoting 'daily or frequent visits.' For τὰ ποθέσπερα, see on 3. 3.

l. 120. τις. 'Somebody is becoming annoyed.' Cp. Soph. Ajax 1138 τοῦτ' εἰς ἀνίαν τοῦπος ἔρχεται τινι.

l. 121. σκίλλας. A medicinal herb, supposed to cure bilious irritability. The species is called *Scilla maritima*, Linn. γράϊας is remarkable as an exception to the rule that the acc. plur. fem. in -as in Doric is short. (So also θύρας 2. 6.) Unless it is to be construed, 'from the tomb of an old woman.' Herbs gathered from tombs were supposed to be particularly efficacious, and were used especially in enchantments. Cp. Hor. Ep. 5. 17.

l. 123. κυκλάμινον. Some kind of cyclamen, whose bulbous roots possessed medicinal properties. These are used in Italy and Sicily as food for swine; whence the name 'sow-bread.' French 'Pain de porceau;' Ital. 'Pane porcino.'

Hales, a river in the west of Lucania, mentioned by Cicero, 'apud Haletem fluvium citra Veliam millia passuum iii.' Epp. ad Att. 16. 7, and again, 'Haletem nobilem amnem,' Epp. ad Div. 7. 20.

ἐς τὸν Ἀλεντα must be taken with ἐνθῶν.

l. 125. τὰ δέ τοι σία. These are umbelliferous plants growing by the sides of ditches to the height of four or five feet; called 'water-parsnep.'

l. 126. χά Συβαρίτις. Understand κράνα, as in l. 146.

l. 127. βάψαι, 'dip and draw.'

l. 128. Here occur the names of several plants of which goats are fond. κύτισον, 'moon trefoil,' *Medicago arborea*, Linn. Cp. 10. 30; Virg. E. 1. 79. This plant grows wild in South Italy, and has hoary leaves and yellow flowers. It grows to the height of fifteen feet, and the Greek monks make the beads of their rosaries from its wood.

αἴγιλον, 'woodbine,' *Lonicera periclymenum*, Linn., belongs to the order Caprifoliacea, and its old name was caprifoly. French, 'Chèvre feuille.'

l. 129. σχῖνον. Perhaps 'pistachio,' *Pistacia lentiscus*, Linn.

κομάροισι, 'arbutus,' *Arbutus unedo*, Linn. Cp. Hor. Od. 1. 1, 21; Virg. G. 3. 301. A shrub which grows in profusion at Killarney and

on Mount Athos; the red fruit somewhat resembles a strawberry. Pliny gives a fanciful derivation for the word 'unedo,' viz. *unum edo*, because no one who had eaten one in mistake would ever be likely to eat a second!

1. 131. Such is the most intelligible reading of this line, which is ordinarily read

πολλὸς δὲ καὶ ὥς ροδόκισσος ἐπανθεῖ.

Other alterations are of καὶ ὥς into καλῶς or into βάτοις. But then what is ροδόκισσος?

κίσθος or κίστος, 'the rock-rose,' very like the common wild rose: plentiful on the shores of the Mediterranean.

1. 137. Cp. Virg. E. 8. 55, and Lucr. 3. 7

'Quid enim contendat hirundo Cycnis?'

1. 138. The umpire ought to have waited for Laco's last word.

1. 142. ἴδ', 'listen!' See 1. 149; 7. 50.

1. 144. ἀνυσάμαν, 'I have realized.' Cp. 18. 17.

ὑμῖν. An instance of what grammarians call the 'Ethic Dative,' or dative of special limitation of an action to some particular person. For examples, see Donaldson's Greek Grammar, § 459 (aa), and Madvig's Latin Grammar, § 248. Here we must translate it, 'you shall see me leap.'

1. 145. Cp. Virg. E. 3. 97.

IDYLL VI.

THIS is one of the Idylls which were probably written after Theocritus returned from Cos to Sicily. It is addressed to Aratus (see 1. 2).

Two herdsmen, Damoetas and Daphnis, meet at a fountain, and while their cattle drink, sing alternately in amicable rivalry, and separate with mutual gifts. Damoetas represents Polyphemus sitting on a rock, while Galatea plays on the shore: Daphnis, as a spectator, tries to rouse him with a description of the arts by which the nymph is trying to attract her giant lover.

1. 1. Cp. Virg. E. 7. 2.

1. 2. Aratus is introduced in 7. 98 as a friend of Theocritus. He was a poet of Soli, composer of τὰ φαινόμενα, in the commencement of which occur the words quoted by St. Paul, his fellow-countryman, in his address to the Athenians, Acts 17. 28.

1. 3. πυρρός, 'with the first fair down on his face.' Cp. 15. 130.

1. 4. θέρεος, 'summer;' the genitive of time.

1. 5. This line and l. 20 are probably spurious; the challenger did *not* usually begin. See introduction to Id. 5.

1. 6. Cp. Virg. E. 3. 64. See on 2. 120.

1. 7. Cp. 1. 85, 'calling him the goatherd fellow, crossed in love,' to taunt him.

1. 8. For another instance of this effective repetition of a word before the bucolic caesura, see 8. 73. So Virg. E. 5. 64; 6. 44; 3. 79.

1. 12. **θεοῖσα**, i. e. the dog. The transparency of the waves shows Galatea to the dog, which is running along the shore, and looks into the sea and barks; for it sees Galatea through the clear water. The whole is a charming picture.

1. 15. **διαθρύπτεται**. See on 3. 36, 'like the dry down from the thistle,' as it is driven by the little eddies of wind, now hither, now thither. The same simile, though with less refinement, is used by Homer, Od. 5. 328 foll.

ὥς δ' ὅτ' ὀπωρινὸς Βορέης φορέησιν ἀκάνθας
 ἄμ πεδίον, πυκινὰ δὲ πρὸς ἀλλήλησιν ἔχονται,
 ὥς τὴν ἄμ πέλαγος ἄνεμοι φέρον ἔνθα καὶ ἔνθα.

One is reminded of these lines whenever he sees a stray piece of thistledown or feather just inside the open window of a railway-carriage at the point where the draught passing through the carriage is met by the more violent draught passing by the window outside.

1. 17. Cp. Ov. Am. 2. 19, 36

'Quod sequitur, fugio; quod fugit usque sequor,'

and Sappho, Fr. 1. 20

καὶ γὰρ αἱ φεύγει ταχέως διώξει,
 αἱ δὲ δῶρα μὴ δέκετ' ἀλλὰ δώσει,
 αἱ δὲ μὴ φίλει ταχέως φιλήσει
 κωὺκ ἐθέλοισαν.

Bergk. Anth. L. p. 362.

1. 18. **τὸν ἀπὸ γραμμᾶς κινεῖ λίθον**. This is a proverbial expression derived from a game like draughts or rather backgammon, called **πέττεια ἐπὶ πέντε γραμμῶν**, in which each player had five lines on the board and five men; the man, or stone, on the middle line, called **ἱερὰ γραμμή**, being only moved as a last resource. So it will mean here, 'she is driven to her last resource to attract you.'

Cp. Alc. fr. 81 [47] in Bergk. Anthol. Lyr.

κινήσας τὸν ἀπ' ἱρας πύκινον λίθον,

and see Smith's Dict. Antiquities (New Edn.) 'Latrunculi.'

On the construction **τὸν ἀπὸ γραμμᾶς**, see Paley's note on Aesch. Cho. 498

τὸν ἐκ βυθοῦ κλωστήρηρα σώζοντες λίνον.

Id. Ag. 521

κῆρυξ Ἀχαιῶν χαῖρε τῶν ἀπὸ στρατοῦ,
where τὸν ἐκ β. σώζειν = τὸν ἐν β. ἐκ β. σώζειν : and κ. τῶν ἀπὸ στρατοῦ
= κ. τῶν ἐν στρατῷ ἐλθόντων ἀπὸ στρατοῦ. Also in prose, ἦσθοντο οἱ ἐκ
πύργων φύλακες = οἱ ἐν πύργοις φ. ἦσ. ἐκ πύργων.

1. 19. Observe κᾶλα κᾶλα. Cp. 8. 19 and Lucr. 4. 1255

‘Crassaque conveniunt liquidis, et liquida crassis;’

also Hom. Il. 5. 31

Ἄρες, Ἄρες, βροτολοιγέ, κ.τ.λ.,

and Callim. Hym. Iov. 55

καλὰ μὲν ἤέξευ, καλὰ δ’ ἔτραφες.

1. 20. See on v. 6.

1. 21. Polyphemus, or Damoetas, explains his tactics : he was feigning coldness and indifference to lure the nymph to acknowledgment of her love.

1. 22. This line is not quite satisfactory. Meineke’s reading, κοῦκ ἔλαθ’ ὀφθαλμὸν τὸν ἕνα γλυκύν, κ.τ.λ., seems very probable.

ποθορῶμι, optative, ‘with which I hope to see to the end of my life,’ alluding to his disbelief in the prophecy of Telemus (l. 23), who foretold the destruction of it by Ulysses. See Hom. Od. 9. 509 and Ov. M. 13. 771

‘Telemus Eurymides quem nulla fefellerat ales
terribilem Polyphemon adit : “lumenque quod unum
fronte geris torva, rapiet tibi (dixit) Ulysses.”’

1. 24. ποτ’ οἶκον. Cp. Virg. Aen. 11. 399 and Eur. Hec. 1252

αὐτῷ ταῦτά σοι δίδωμ’ ἔχειν :

also Hom. Od. 2. 178

εἰ δ’ ἄγε νῦν μαντεύεο σοῖσι τέκεσσιν
οἰκάδ’ ἰών.

1. 25. οὐ ποθόρημι. ‘I won’t look at her.’

1. 29. σίξα, κ.τ.λ. ‘I hiss to set the dog at her; for before he used to be fond of her, and to whimper with friendly action.’ Cp. Hor. Od. 2. 19, 30. Fritzsche reads σίγα, translating ‘tacite iubeo canem allatrare.’

1. 35. Cp. Virg. E. 2. 25, and Ov. M. 13. 840

‘Certe ego me novi, liquidaeque in imagine vidi
nuper aquae, placuitque mihi mea forma videnti.’

1. 36. κῶρα, ‘eye;’ lit. the *pupil* of the eye, so called from ‘pupillus,’ the doll or miniature of himself that one sees in the eye of another.

1. 38. ὑπέφαινε, ‘(the sea) showed me, by reflection.’ Cp. Hor. Od. 1. 19, 5.

1. 39. That no Nemesis for my vanity might overtake me.

1. 40. After this line Fritzsche inserts, in brackets, a line which is probably taken from 10. 16.

1. 43. Each began to try his new acquisition.

1. 45. νίκη, impf. of νίκημι, 'was the conqueror.'

οὐδαλλος, for οὐδέτερος, so ἄλλος for ἕτερος, γ. 36; 22. 126; 24. 61.

IDYLL VII.

THIS beautiful and interesting Idyll appears to contain the poet's personal experience of a day of pleasure among intimate friends, told in bucolic style. The scene is Cos: but the Idyll was probably written at Alexandria, about the same time as the 13th, 15th, 17th, and the Βερενίκη. The names of those mentioned are mostly fictitious. Wuestemann divides the names into real and fictitious; in the former class placing Asclepiades and Philetas teachers of Theocritus, Antigenes and Phrasidamus his entertainers in Cos, and Aratus, the poet mentioned in 6. 2; and in the latter class, Simichidas (i.e. Theocritus himself), Eucritus, Amyntas, Lycidas, Ageanax. Compare with the beginning of this Idyll the opening of Tennyson's 'Gardener's Daughter.'

1. 1. There was a river Hales in Cos as well as in Lucania (5. 123); and the probability of the scene of the poem being laid in that island is said to be confirmed by the following passage from Moschus, 3. 98

ἐν τε πολίταις

Τριοπίδαις ποταμῷ θρηνεῖ παρ' Ἀλεντι Φιλητᾶς.

. But that passage is of doubtful authority.

1. 2. εἴρπομες. Cp. Hor. Sat. 1. 5, 25. Here however rather of easy and delightful loitering.

1. 3. θαλύσια. See Hom. Il. 9. 534. A feast in honour of Ceres and Bacchus after harvest; these two divinities being connected in the invention of ploughing.

1. 5. ἐπάνωθεν, cp. 22. 164; 15. 91. Chalcon, son of Clytia and Eurypylus, entertained Ceres. In his time a fountain was found in Cos, in the following manner: being told that water was beneath a certain spot of ground, he applied his knee and drew it (ἐκ ποδὸς ἄνυσε). On the word χαῶν Paley says, 'Radix est χαφ (cav) et ii significantur qui quasi ex profunda antiquitate stirpem deducunt.'

1. 6. Βούρινναν, from the resemblance of the channel or aperture of the fountain to an *ox's nostril*.

1. 8. For a similar hiatus, see Hom. Od. 2. 120

Τυρώ τ' Ἀλκμήνη τε ἔυστέφανός τε Μυκῆνη.

1. 10. Cp. Virg. E. 9. 59.

τὰν μεσάταν ὁδόν. Cp. 21. 19.

1. 11. τῷ Βρασίλα. This may be, as is argued by K. Tümpel in the Rhein. Mus. (Vol. 46, pp. 528 foll.), a local name for Poseidon; Βρασι-
λᾶς, from βράσσω and λᾶς, being equivalent to Ἐνοσί-χθων. He (K. T.)
suggests that this σᾶμα—*monument*, not *tomb*—was the same as that
described by Pausanias (1. 2, 4) as standing in his time near the Piræus
Gate of Athens, *close to a temple of Demeter*. Pausanias there says that
the monument represented Poseidon overcoming the Coan Polybotes,
but that the inscription on the base τὴν εἰκόνα ἄλλω δίδωσι καὶ οὐ Πο-
σειδῶνι. Who was this ἄλλος? Tümpel says, Brasilas, a name of Poseidon
not known to Pausanias.

The reading Βρασίδα is quite inadmissible, for the 1st syllable of
Βρασίδας is long (Aristoph. Vesp. 479), and Brasidas, buried at Amphi-
polis, was not likely to have had a cenotaph in Cos.

καί after οὕτω = 'when.' Cp. Xen. Cyrop. 1. 4, 28 ὁδὸν οὕτω πολλὴν
διηλύσθαι αὐτοῖς καὶ τὸν Μῆδον ἤκειν, and Tac. Hist. 2. 95 'Non diu
quartus a victoria mensis, et libertus Vitellii,' &c. Also Virg. E. 3. 8, 9.

1. 12. Cydonian, or Cretan. Cp. Hor. Od. 4. 9, 17.

σὺν Μοῖσαισι take with ἔσθλόν. Cp. Hor. Od. 3. 4, 20.

1. 16. κνακόν, the pale yellow or grey colour of the goat. So τὸν
Λιβυκὸν κνάκωνα 3. 5.

ταμίσειο, see 11. 66; 'rennet,' i.e. the gastric juice of a calf, used to
coagulate the milk in cheesemaking.

1. 17. Observe the word γέρων used as an adjective; as in 21. 12;
15. 19. See also Aesch. Ag. 286 γράϊας ἐρείκης, and Catul. 68. 46
'charta anus.'

1. 18. ροικάν. See on 4. 49.

1. 20. εἶχετο χέιλευς. 'While a smile kept playing on his lips.' The
outward proof of the pleasure of meeting his friends did not pass away
while he was speaking.

1. 21. τὸ μεσαμέριον (cp. 1. 15; 3. 3). But Fritzsche reads τὺ for τό.
On Simichidas, see Preliminary Remarks, p. xii.

1. 22. Cp. Virg. E. 2. 9, and Tennyson's 'Oenone':

'For now the midday quiet holds the hill;

The grasshopper is silent in the grass:

The lizard, with his shadow on a stone,

Rests like a shadow, and the cicada sleeps.'

1. 23. ἐπιτυμβίδιοι. The natural meaning of this word is undoubtedly
'sitting on tombs;' but applied to the lark it seems to have reference to

Arist. Av. 447 foll. where an absurd fable is related, that the lark was the first of birds, before the earth; and on the death of his father because there was no earth to bury him, was obliged to bury him on his own head. This accounts for the lark's crest!

1. 25. λανὸν ἔπι θρώσκεις; 'or are you for leaping on some one's winepress?' i. e. are you going to help tread out the grapes?

1. 26. ἀρβυλίδεσσιν, said to be a stout kind of shoe for travelling; probably then fitted with 'hobnails' or something similar, whence the λίθος αἰείδει, 'rings.'

1. 30. καὶ τοι, κ.τ.λ. 'And yet I flatter myself that I am a match for you.'

1. 31. ὁδὸς θαλυσίας, 'the way leading to the Thalsysia.'

1. 32. εὐπέπλω. Ceres alone in ancient statues is represented clothed in full drapery.

1. 33. πίονι. See v. 143. 'Pinguis' in Latin is similarly used for 'rich in growth,' 'luxuriant.' Cp. Shakespeare, Hamlet, Act. 1. Sc. 5
'Duller than the *fat* weed
That roots itself at ease on Lethe's wharf.'

1. 35. ξυνά, κ.τ.λ. This sentence has a proverbial ring about it. αὖς is of course 'the day.'

1. 36. ἄλλον. See on 6. 45. Cp. Virg. E. 9. 64.

1. 37. Cp. Virg. E. 9. 32. στόμα, 'the mouthpiece.' So Homer is called by Moschus, 3. 73

τῇνο τὸ Καλλιόπας γλυκερὸν στόμα.

1. 40. Σικελίδαν. By this name is designated Asclepiades, an epigrammatist of Samos, mentioned also in Moschus, 3. 98

κλαίει Σικελίδας τὸ Σάμου κλέος, ἔν τε πολίταις
Τριοπίδαις ποταμῷ θρηνεῖ παρ' Ἀλεντι Φιλητᾶς,

but see on line 1.

Philetas was a native of Cos, teacher of Ptolemy Philadelphus, and of Theocritus and Aratus, also celebrated as an elegiac poet:

'Callimachi Manes, et Coi sacra Philetæ,
in vestrum quaeso me sinite ire nemus.'

Prop. 4. (3). 1, 1.

1. 41. So Pindar speaks of crows trying to rival the eagle,
μαθόντες δὲ λαβροὶ παγγλωσσίᾳ, κόρακες ὥς,
ἀκραντα γαρνέτον Διὸς πρὸς ὄρνιχα θεῖον.

Olymp. 2. 158.

Cp. 5. 29.

1. 42. ἐπίταδες, 'purposely' depreciating my own talents. Lycidas was however not to be taken in; his gift of the crook and accompanying words are evidently ironical.

l. 44. This reading of *κεκασμένον* for *πεπλασμένον* is supported by
 Il. 20. 35

and *ἐπὶ φρεσὶ πευκαλίμησι κέκασται,*
οὐ ψευδὴς ὅδε μῦθος, ἀληθείη δὲ κέκασται.

Anth. P. 3. 18.

ll. 46-48. It is supposed that these lines refer to Apollonius Rhodius, and were intended as a compliment to Callimachus, who had quarrelled with his former pupil on the publication of the latter's 'Argonautica.'

ὅσοι is not inconsistent with this theory; because the plural is often used in Greek to indicate an individual whom the writer does not care to name.

l. 46. Oromedon is mentioned by Propertius, 4. 9 (3. 8), 48, as a giant, 'Caeum, et Phlegraeis Oromedonta iugis:' perhaps the same as Eurymedon in Hom. Od. 7. 58.

εὐρυμέδοντος is also a various reading in this line.

δόμον Ὀρομέδοντος then means 'a giant's house.' Wuestemann says that Theocritus is here ridiculing the custom that had grown up in his time of building extravagantly large houses.

For the *καί . . καί* introducing this comparison, cp. 1. 1, and translate: 'for to me just as the builder is very odious, who, &c., so are all those birds of the Muses, who labour in vain with their cackling against the Chian poet.'

l. 50. Lycidas, having been challenged, begins.

l. 51. Cp. Virg. E. 9. 21.

l. 52. Lycidas wishes his friend Ageanax a prosperous journey to Mitylene. See Appendix, p. 237.

l. 53. *ἐφ' ἑσπερίους ἑρίφοις* seems to mean, 'when the kids are in the western sky.' The stars so called are $\epsilon \zeta \eta$ Aurigae, underneath the first-magnitude star Capella. They are universally described as productive of storms when near their setting. Cp. Virg. Aen. 9. 668

'Quantus ab occasu veniens pluvialibus Haedis
 verberat imber humum;'

also when rising, Hor. Od. 5. 1, 27 'orientis Haedi impetus.'

The *rising* of stars mentioned by classical poets nearly always refers to their *heliacal rising*, i.e. when they first begin to be visible again after having been concealed by too close proximity to the sun, and therefore rise just before the sun. The *setting*, however, of stars in the classical poets generally refers to the *cosmical setting*, as explained below on l. 54.

l. 54. 'And when Orion is setting.' Cp. Hor. Od. 3. 27, 18; 1. 28, 21, where the same wind is mentioned as accompanying the setting of Orion; and Virg. Aen. 1. 535; 4. 51. The setting of this constellation

is mentioned as nearly simultaneous with that of the Pleiads by Hesiod, Op. D. 615, 619. That is their *cosmical setting*, or that time of year when they were just setting at sun-rise; or about the end of October. See too Virg. G. 1. 221.

l. 57. 'Halcyon days.' By this name were known certain days in winter when Halcyone was said to brood on her nest. See Ov. M. 11. 745

'Perque dies placidos hiberno tempore septem
incubat Halcyone pendentibus aequore nidis:
tum via tuta maris; ventos custodit et arcet
Aeolus egressu.'

According to Aristotle, Hist. An. 5. 8, the halcyon sits for seven days before the winter solstice, and brings out and nurses its young for seven days after it. It is only seen, he says, at the setting of the Pleiads, and at the winter solstice, and appears first at sea-ports.

This is of course a popular delusion, but has been kept up by poets of more enlightened days, e.g.

'Secure as when the Halcyon breeds, with these
He that was born to drown might cross the seas.'

Dryden, Astraea Redux, 236.

We cannot ascertain what bird the halcyon was; it certainly was not the kingfisher. The description of it in Aristotle, who says (8. 5) that both kinds τὸ νῶτον κυανοῦν ἔχουσιν, corresponds with that species of tern or sea-swallow which is most common in the Mediterranean: so does the representation of the halcyon standing on the back of a cow, found on the obverse of coins of Eretria. Aelian (De Nat. Anim. 9. 17) gives an elaborate description of the construction of its nest, made water-tight so as to float on the sea!

l. 58. ἔσχατα, the weeds that mark the limit of the waves on shore. The winds bring the waves high up over this.

l. 59. Cp. Virg. G. 1. 398.

l. 63. ἀνήτινον. This is not *Anethum graveolens*, which is unknown in Sicily, but probably *Anethum foeniculum*, or 'fennel.' See Virg. E. 2. 48, and Alcaeus, Fr. 36, in Bergk's Anthol. Lyr. p. 380

ἀλλ' ἀνήτω μὲν περὶ ταῖς δέραισιν
περθέτω πλεκτὰς ὑποθυμίδας τις.

l. 64. λευκοῖων. The white variety of ἴον, generally rendered 'violet.' But it is doubtful whether it should not rather be rendered 'iris,' because the violet is exceedingly rare in Southern Italy and Sicily, and of later introduction than the plant so frequently noticed by the ancient pastoral poets: whereas the iris is very common in those regions, growing wild in great profusion. Pliny's description of the 'viola,' Hist.

Nat. 21. 6, agrees exactly with the iris, and not at all with the violet, in several particulars; and Ovid, M. 10. 190, speaks of the appearance of a 'viola' after its stalk is broken, in words which evidently have reference to some plant with a tall and naked stem. Chaucer refers to a *white* foreign species of iris:

'His nekke was white as is the flowr de lis.'

The fleur-de-lis was the name for several species of iris. It seems more probable on the whole that the 'viola' and ἴον should be the iris, than the 'wall-flower*.'

1. 65. **πετλεατικόν**. It is not known where this place was; Ephesus, Arcadia, Cos, and Thessaly, all being mentioned by different Schol. It is singular that a place famous for wine should not have been more generally mentioned. This doubt inclines one to believe that the word may be connected with *πελέα*, 'the elm,' as vines were trained upon that tree.

1. 66. **κύαμον**. For dessert, to encourage drinking. See Arist. Pax 1132

πρὸς πῦρ διέλκων
κάνθρακίζων τοῦ ῥεβίνθου
τὴν τε φηγὸν ἐμπυρεύων.

Plato, Republ. 372 C τραγήματα σύκων κύαμον ἐρεβίνθων.

1. 68. **κνύξα**. See on 4. 25.

ἀσφοδέλω, *Asphodelus ramosus*, a liliaceous plant, allied to 'squills.' Its usefulness was proverbial. See Hes. Op. et D. 41

ὅσον ἐν μαλάχῃ τε καὶ ἀσφοδέλῳ μέγ' ὄνειρα.

σελίνω. See on 3. 23.

1. 69. Cp. 3. 28.

1. 70. **ἐς τρύγα**. Cp. Hor. Od. 1. 15, 16. Fritzsche here reads αὐταῖσιν κυλίκεσσι. It is difficult to see the exact force of αὐτός here, unless it be taken as used proleptically—'fastening my lip on nothing but the cup,' for at the end of the draught no liquor would remain in it.

1. 71. Cp. Virg. E. 5. 72.

1. 72. **Λυκωπίτας**. From Lycope, a city of Aetolia.

1. 73. **Ξενέας**. It is doubtful whether this is a proper name, or an adjective, 'the foreign nymph.' See on 1. 64.

1. 74. Cp. Virg. E. 10. 13; and on 1. 64.

1. 76. Cp. Hom. Od. 19. 205, of the grief of Penelope. The word

* From a paper in Archaeologia, vol. iii by the late Earl Stanhope.

belonging to εὔτε (a repetition of κατετάκετο with Daphnis for its subject) is understood.

1. 77. ἐσχατόωντα, 'the limit of the world,' like 'Extremum Tanain,' Hor. Od. 3. 10, 1.

1. 78. αἰπόλον. Comatas. This goatherd, who was in the habit of offering up his master's (ἄνακτος) goats to the Muses, was as a punishment locked up by him in a chest, to see if the Muses would help him out. The name Comatas in Id. 5 belongs to a Lucanian, but even if this Comatas were also a Lucanian, his story would be a well-known one among all bucolic settlements.

1. 81. κέδρον, wood used for coffins and chests in which anything was to be preserved. The scent of the wood was probably considered adverse to decay. Cp. Hor. Ars Poet. 332, where the oil of cedar-wood is mentioned as a preservative against decay.

1. 82. The agency of the Muses in feeding him is prettily imagined. Their utterances issuing from his lips had made them so sweet as to attract the bees to come and feed him with flowers and their honey.

1. 83. Cp. Virg. E. 6. 47.

1. 86. ἐπ' ἐμεῦ, 'in my life-time.'

1. 87. ὥς ἐνόμειον. See on 4. 49; here with imperf. indic. Translate, 'in order that I might have been now tending;' a wish which cannot, alas! be gratified.

1. 134. νεοτμάτοισι. The vines were pruned twice, in summer and the middle of October, to let in the sun. Here we understand the second pruning. Cp. Hor. Od. 2. 3, 5 foll.

Here follows a beautiful description of an afternoon of tranquil enjoyment in the open air, the climax of which is in the line 143. Every sense was pervaded with the breath of the fruits that the rich summer had just handed over to the ripening autumn. We see here a grace and refinement unrivalled in the pages of bucolic poetry; a thoroughly genuine expression of the love of nature. See Appendix, p. 239.

1. 135. κατὰ κρατός, 'down upon our heads.'

1. 138. Cp. Virg. E. 2. 13. αἰθαλίωνες, 'rejoicing in the heat.'

1. 139. ἔχον πόνον, 'were employed.' So Hesiod, Scut. 305

παρ δ' αὐτοῖς ἱππῆες ἔχον πόνον.

It is difficult to imagine that a *tree-frog* can be meant by ὄλολυγών, though the word is used of the male frog in Arist. H. A. 4. 9, 11.

The Latin name by which Cicero translates the ὄλολυγών of Aratus is 'acredula.' See Cic. de Div. 1. 14

'Saepe etiam pertriste ciet de pectore carmen
et matutinis acredula vocibus instat?'

evidently some bird, (Lang translates 'the little owl'); and whatever bird it was, the same verb, *τρύζω*, is applied to it, and it is perched on the same bushes, in an epigram of Agathias, Anth. Pal. 5. 292

*καὶ λιγυρὸν βομβεῦσιν ἀκανθίδες ἥ δ' ὀλολυγῶν
τρύζει τρηχαλαῖς ἐνδιάουσα βάτοις.*

l. 141. *ἔστενε*. Cp. Virg. E. 1. 59.

l. 142. *ξουθαί*. This word, as an epithet of *γένυς* applied to birds by Arist. Av. 753, Eur. Hel. 4, has been supposed to refer to musical sound rather than to colour: but I prefer the rendering 'tawny.'

l. 144. Cp. Hom. Od. 2. 588, and Virg. E. 7. 54.

l. 146. *βραβύλοισι*, 'sloes;' called in Mod. Greek *ἀγριοδαμάσκηνα*, wild Damascenes, i. e. damsons.

καταβρίθοντες. See 15. 119, and cp. Ov. M. 15. 76

' . . . sunt fruges, sunt deducientia ramos
pondere poma suo.'

l. 147. 'And the four-year-old resin was being removed from the head of the casks,' i. e. from the mouth of the wine-jars, which were thus preserved from the air. Cp. Hor. Od. 3. 8, 9; 1. 9, 7; Tibul. 2. 1, 28

'Chio solvite vincla cado.'

l. 149. The wine given to Hercules in the Centaur's cave was a present from Bacchus to Pholus, who opened it to entertain Hercules on his expedition to slay the Erymanthian boar. The other centaurs flocked to the treat, and the quarrel ensued in which Hercules shot them down with his poisoned arrows.

l. 152. *ῥεσι*, 'with masses of rock.' For the account of this, see Hom. Od. 9. 480 foll.

*ἦκε δ' ἀπορρήξας κορυφὴν ῥεος μεγάλοιο
καὶ δ' ἔβαλε προπάροιθε νεὸς κυανοπώροιο.*

l. 154. *διεκρανάσατε*, 'tempered with your sacred stream.'

ll. 155 foll. In conclusion we have the image present in the poet's mind ever since the day of this festival: the goddess (probably a rustic statue) standing by the heap of grain, smiling, holding in her hands sheaves of corn and poppies, the emblems of fertility and plenty.

IDYLL VIII.

THIS Idyll appears to be in a very imperfect state, and possibly was made up, at the time of the collection of 'Theocritus' poem, from fragments of two or perhaps more Idylls. The lines 30-32, 61, 62,

71, 81, have the appearance of being inserted to fill up and connect the unconnected parts. Paley attributes the insertion of the elegiac lines 33-60 to the influence of Philetas the preceptor of Theocritus. The subject is the usual bucolic singing-match, between a cowherd, Daphnis (l. 6), and a shepherd, Menalcas (l. 9).

1. 2. Cp. Virg. E. 7. 3, 4.

1. 3. πυρροτρίχω, see on 6. 3.

ἀνάβω means 'not yet quite grown up.'

1. 10. εἴτι πάθοις. The usual Greek euphemism for death was παθεῖν τι. Translate, 'even if you were to sing yourself to death.'

1. 11. Cp. Virg. E. 3. 28.

1. 13. In this line, θησεύμεσθα in the *middle* voice, and the spondee in the fourth foot which violates the rule of bucolic caesura, are objectionable. It is moreover questionable whether ἀεθλος as well as ἀεθλον can mean 'a prize.' Ahrens would have καὶ τίνα θησεῖς μισθὸν ἐμὴν ὅτις ἄρκιος εἶη—the substitute for θησεύμεσθα is here very ingenious. Another reading is ἀλλὰ τί θ. ὃ κεν ἄ. ἄρκιον εἶη, and εἶη is better Greek with than without κεν, because it represents the apodosis of a condition.

1. 14. It does not appear necessary to insert γε after θές, as the line is generally written; or to fill up the hiatus before ἀμνόν. Either we may suppose a digamma to commence the word (for there is the same hiatus in the next line), or that it is Homeric, as in Il. 13. 22 ἄφθιτα αἰεῖ, and *ibid.* 23. 274; 2. 87.

1. 15. Cp. Virg. E. 3. 32.

1. 16. The counting of the sheep would be accomplished as they came into the fold.

ποθέσπερα is an adverb. See on 3. 3, with the article 4. 3.

1. 17. τὸ πλεόν. Mind the article. 'What shall be the advantage to the winner?'

1. 18. σύριγγ' ἐννεάφωνον. Something superior to the ordinary σῦριγξ, which had only seven notes. The form is described by Tibul. 2. 5, 31

'Fistula cui semper decrescit harundinis ordo,
nam calamus cera iungitur usque minor.'

Cp. Virg. E. 2. 32; 2. 36.

1. 19. ἴσον ἴσον. See on 6. 19. The *wax* was equally applied at the top and bottom of each reed, so that the whole was firm and compact.

1. 20. κατθείην. See on 2. 34.

1. 26. 'Suppose we call yon goatherd.'

1. 27. **φαλαρός**. See on 5. 103.

1. 29. Observe the change to the imperfect : 'the boys began to sing, and the goatherd was ready to decide.'

1. 30. **λαχών**. Not the usual way of deciding who should begin. This and the following two lines, as remarked in the argument, are probably spurious.

1. 33. **θεῖον γένος**. So exactly do the lines of the two rivals correspond, that we see from l. 37 that the words **θεῖον γένος** refer only to **ποταμοί**, as in that line **γλυκερόν φυτόν** applies only to **βοτάναι**. See this exactness again in the pause in lines 35, 39.

1. 35. **ἐκ ψυχᾶς**, 'according to his (Menalcas') wish.'

τάς. The short Doric accusative, standing before **ἀμνίδας**, is another instance in favour of the digamma. See ll. 14, 15.

1. 36. **μηδὲν ἔλασσον**. See 11. 42.

1. 40. **ἄφθονα πάντα**, 'all his sheep ungrudgingly.'

1. 41. The first three lines of this tetrastich are generally attributed to Daphnis, and the lines 45, 46, 47, to Menalcas. But Menalcas being the shepherd, naturally speaks of the object of his care being benefited by the presence of his friend Milo, whom he mentions again l. 51; and similarly Daphnis would naturally speak of **ὁ τὰς βῶς βόσκων**, κ.τ.λ.

ἐνθ' οἷς, understand **ἐστὶ διδυματόκος**.

1. 43. The same pause again, and in the answer l. 47, as in ll. 35, 39. The **ἐνθα** in this and the corresponding line 47 means 'where,' in answer to the **ἐνθα**, 'there,' of l. 41.

1. 45. Cp. Virg. E. 7. 57.

1. 47. Considering l. 93, the reading **ἐνθα καλὰ Ναῖς** is probably more correct than **ἐνθ' ἃ καλὰ παῖς**, particularly as the form of the line is both more graceful and more in harmony with its corresponding line 43.

1. 49. **ἄνερ**. Cp. Virg. E. 7. 7; Hor. Od. 1. 17, 7; Ov. Fast. 1. 334
'placare sacrorum

numina lanigeræ coniuge debet ovis.'

ω. Observe the rough breathing; the word means 'where.' The sense is, 'Go, O he-goat, to the thickest depth of the wood, for he (Milo) is in that (depth); and say to him,' &c.; the direction to the **σῖμαί ἔριφοι** being parenthetical.

1. 52. There is no necessity for another **καί** in crasis with the article at the commencement of this line or for altering (as Fritzsche does) **ὁ** into **ὦς**: **ὁ** can be considered long before the **πρ** as in l. 54, and 2. 70; 5. 11, 69; 7. 2, 5, 101, 108; where a short vowel is lengthened before a mute and liquid *in arsi*: also *in thesi*, 7. 24; 10. 29, 44, 56; 13. 3, 16; 14. 53, 65, 68, &c. Hor. Od. 1. 2, 7 mentions the same office of Proteus.

1. 53. Perhaps it would be better to give this tetrastich to Menalcas, on account of the σύννομα μᾶλ' of line 56. Then ll. 57-60 would belong to Daphnis and suit him better, on account of γυναικοφίλας in l. 60, as referring to his love for Naïs mentioned above, l. 47. In that case we must suppose the last four lines of Daphnis corresponding to the lines 53-56 to have been lost.

Πέλοπος, proverbially rich. Cp. Tyrt. Fr. 12. 7

οὐδ' εἰ Τανταλίδεω Πέλοπος βασιλεύτερος εἴη.

1. 56. Translate, 'looking towards the Sicilian sea at my sheep feeding together.' Cp. Wordsworth, Poems of the Imagination, No. 16

'The cattle are grazing,
Their heads never raising,
There are forty feeding like one.'

1. 57. Cp. Virg. E. 3. 80.

ll. 61, 62. See Argument.

1. 66. Cp. Hom. Il. 2. 24

οὐ χρὴ παννύχιον εὔδειν βουληφόρον ἄνδρα.

1. 68. Cp. Virg. G. 2. 201. The meaning of the line is, 'you will not be tired (of eating) by the time it begins to grow again,' i. e. 'it will begin to grow again before you are tired of cropping it.'

1. 72. Here we are again in difficulties as to the connection between this and the song of Menalcas: but as these may be all fragments of different poems, it is useless to attempt to explain or to arrange. We must be satisfied with the elegance of the lines.

σύνοφρυς. The mark of beauty was considered to be a narrow forehead with eyebrows meeting. This Tennyson, in his Oenone, calls 'the charm of married brows.' So, in ordering the painter to give a faithful likeness of a lady, the Pseudo-Anacreon says,

τὸ μεσόφρυον δὲ μή μοι
διάκοπτε μήτε μίσγε·
ἔχέτω δ' ὕψως ἐκείνη
τὸ λεληθότως σύνοφρυον
βλεφάρων ἔτυν κελαίην.

Art was employed to assist nature in the perfecting of this mark of beauty. See Ov. Art. Am. 3. 201

'Arte supercilii confinia nuda repletis,'

and Juv. 2. 93

'Illa supercilium madida fuligine tinctum
obliqua producit acu.'

1. 73. Cp. for repetition of adjective 6. 8.

1. 74. λόγων τὸν πικρόν. 'The sharp retort' which is generally made, or ought to be made, to such flattery. It was considered

dangerous to receive praise or personal advantage without repudiating it; for if such praise were prompted by envy, it would be injurious.

1. 77. Cp. Hor. Ep. 2. 23 foll.; Virg. G. 2. 470; E. 5. 46. This line, as it interferes with the numerical correspondence of Daphnis' answer to Menalcas, and occurs again 9. 7, is no doubt out of place here.

1. 79. Cp. Virg. E. 5. 32.

1. 83. μέλι λείχειν. The rustic idea of perfect happiness. A proverbial expression moreover. Cp. Plaut. Cas. 2. 8, 81

'Ut quia te tango videor mihi mel lingere;'

Calpurn. E. 4. 149

'Verum quae imparibus modo concinuistis avenis
tam liquidum tam dulce sonant ut non ego malim,
quod Peligna solent examina, lambere nectar.'

1. 87. Paley objects to ἄτις, here used simply in place of ἄ. It is similarly used again 13. 22 and 15. 98, in both of which passages also Paley suspects an interpolation.

1. 89. See on 2. 34.

1. 91. The regret mingled with the joy of the bride is similarly spoken of by other poets, e. g. Tibul. 3. 4, 31

'Ut iuveni primum virgo deducta marito
inficitur teneras ore rubente genas;'

and Catul. 62. 20

'Hespere, qui caelo fertur crudelior ignis
qui natam possis complexu avellere matris?'

and Tennyson, In Mem. 39

'When crowned with blessing she doth rise
To take her latest leave of home,
And hopes and light regrets that come,
Make April of her tender eyes.'

1. 93. Part of the legend about Daphnis was that he married a certain Naïs. Cp. Ov. Art. Am. 1. 732

'Pallidus in lenta Naïde Daphnis erat.'

After this he became enamoured of another maiden, who was perhaps called Xenea (see 7. 73); but, determined not to give way to this new love, he underwent all the distress of mind which is recorded in Id. 1. 65 foll.

IDYLL IX.

IN this Idyll again we have apparently fragments of Theocritus connected, and concluded by verses composed by the compiler.

Daphnis and Menalcas are supposed to have grown up.

The first six lines are no doubt spurious. All these interpolations are however of a very early date, as they are imitated by Virgil.

1. 2. Cp. Virg. E. 3. 58.

1. 3. Cp. 4. 4; 25. 104.

1. 5. ἀτιμαγελεύντες. The noun ἀτιμαγέλαι is used 25. 132.

1. 10. There seems to be no reason for altering ἀπάσας. Meineke has proposed ἀπώσας. Fritzsche reads ἀπ' ἄκρας.

Observe the position of the adjective λευκᾶν at the commencement of the line: similarly 11. 13 and 48; 15. 119.

1. 11. See 5. 129.

1. 12. Cp. Virg. E. 7. 51.

1. 16. ὅσσ' ἐν δνείρῳ, a proverb, according to the Scholiast, who also attributes to Homer a line which cannot be found there, i.e.

οὐδ' εἴ μοι τόσα δοίῃ ὅσα ψεύδονται ὄνειροι:

the only line resembling it being Il. 9. 385, which ends with the words ὅσα ψάμαθός τε κόνις τε. Cp. Apoll. Rh. 2. 305

δαίνυτο Φινεὺς

Ἀρπαλέως οἶόν τ' ἐν δνείρασι θυμὸν ἰαίνων.

1. 19. χορία, 'paunch.' See again on 10. 11.

1. 20. φαγοί. See passage of Aristoph. quoted on 7. 68. This φαγός was probably the fruit of the *Quercus aegilops* or 'great prickly-cupped oak,' whose acorns are used in tanning, and called Velani, or Valonia in the Morea and adjacent countries, which produce them abundantly.

χειμαίνοντος, 'when it is winter,' an impersonal genitive absolute. οὐδ' ὅσον ὦραν ἔχω, 'I care less.' Cp. Virg. E. 7. 51.

1. 21. There is a charming simplicity about this comparison truly bucolic: 'I care less for winter than a toothless man for nuts when he can get gruel.'

1. 25. στρόμβῳ ὄστρακον, 'the shell of a conch,' or *Murex Tritonis*, Linn. This must have been a large specimen of shell-fish, to be divided into five (1. 27).

1. 26. *Hyccara*, or *Hycara*, a town on the north coast of Sicily.

1. 27. See 22. 75.

1. 28. The narrator here proceeds to relate the answer which he gave to the two shepherds. On *φαίνετε ᾧδᾶς*, see next note.

1. 30. There is a doubt in the reading of this line between *φύσω* and *φύσῃς*. If *φύσῃς* be right, the narrator is addressing himself, so that the sense remains the same. But what is the sense? There was a superstition that falsehood brought upon those who were guilty of it some personal disfigurement (see 12. 24), such as a blister on the tongue or nose, or a black nail or tooth. (Hor. Od. 2. 8, 3.) But to what does the hope or prayer (or whatever is expressed by *μηκέτι φύσω* which is the commonly received reading) refer, if it is supposed to be part of the narrator's song? The general interpretation is that he is expressing a hope that what he says about the friendship between himself and the Muses is true. This is not satisfactory, and I cannot understand *μηκέτι*.

I would suggest that the line be joined directly with the preceding, and *μή ποτ'* be read instead of *μηκέτ'*: *μή* will then depend upon *φαίνετε* thus:—‘Oh Muses, illuminate (or glorify) the song which I then sang in the presence of those herdsmen, so that I may never incur the penalty of falsehood,’ i.e. if he boasted in his song of the friendship of the Muses, and they did not back him up by making it illustrious, his boast would be proved false.

1. 32. *ἴρηκες*. In this word the *η* belongs to the Doric, and the *α* to the Attic dialect. The same in the words *κρητήρ*—*Ἰήσων*—*Πρίηπος*.

1. 34. *ἐξαπίνας*. If this is a correct reading, it is a very remarkable substitution of an adverb for an adjective. It might possibly be emended *εὐξαμένους*. Valckenaer conjectured *ἔδαρ ἐργατίνας*.

1. 35. Cp. Hor. Od. 4. 3 foll.

1. 36. Cp. Hor. Ep. 1. 2, 23 ‘*Circes pocula*,’ ‘no magic spell has ever power over them.’

IDYLL X.

A THOROUGHLY natural spirit of country life animates this characteristic Idyll, which is the only one in which we have farm-labourers represented.

Battus and Milo are reaping together. Battus cannot get on with his work, and confesses that he is in love; and at the request of his companion sings the praises of Bombyca his sweetheart, who, from his description, was not likely to have a crowd of admirers. Milo, a totally

different character, who despises such nonsense, sings a song containing partly maxims of country life, partly satirical abuse of the bailiff, and sneers at his comrade's 'spoony' disposition. See Appendix, Idyll X.

1. 1. **βουκαῖε**. See also l. 57. This word properly denotes a man who ploughs with oxen; hence it means any rustic or (conveying a sort of idea of clownishness) 'clod.' Cp. Il. 13. 824 **βουγάιε**.

πεπόνθεις. See on 4. 7.

1. 2. **ὄγμον**, properly a 'furrow;' hence the track which the reapers make through the corn.

1. 4. **ὥσπερ οἷς ποίμνας**, 'as a sheep (is left behind) the flock.' Cp. Hom. Od. 9. 448.

κάκτος: the *Cactus Opuntia*, which has stalks composed of broad flat joints, grows plentifully on Etna. Cp. **τύμμα**, for the wound of a thorn, in 4. 55.

1. 6. **ἀρχομένω** (sc. **ἡματος**) 'when (the day) is only just beginning.' This is Ahrens' reading for **ἀρχόμενος**.

αὔλακος, 'furrow,' hence the corn growing along it: the genitive is governed by **ἀποτρῶγεις**.

1. 8. Cp. Aristoph. Plut. 1127

ποθεῖς τὸν οὐ παρόντα καὶ μάτην καλεῖς.

1. 9. **τῶν ἔκτοθεν**, 'of things unconnected with his business.'

1. 11. **χαλεπόν**, κ.τ.λ. A proverb, of which Milo has a large stock. Lit. 'It is hard to give a dog a *taste* of paunch;' i. e. if he once tastes it, he will have it all. So Milo hopes that he may never be in love in the least; for fear a degeneracy from his stern impassible habits should follow rapidly.

This proverb is also found in Hor. Sat. 2. 5, 83, where however Horace seems to have misunderstood the meaning of **χορίω** and expressed it by 'corio,' 'leather;' unless 'corium' can likewise signify 'paunch.'

1. 12. **ἐνδεκαταῖος**. See on 2. 4.

1. 13. More proverbs: 'You are drawing wine from a cask, that's plain;' i. e. you have abundance, you have no need to work, if you can afford so much time to be in love. 'But I,' he adds, 'have but sour wine and not enough of that.' **ὄξος** was the common stuff given to labourers, as we should say 'small beer,' 'swipes.'

Cp. Herodas, Mim. 4. 14 for the same proverbial expression—

οὐ γάρ τι πολλὴν οὐδ' ἔτοιμον ἀντλεῦμεν.

1. 14. Battus continues without noticing Milo's muttered interruptions, 'All at home (he says) is neglected.' Cp. Virg. E. 2. 70.

ἀπὸ σπόρω is not to be understood literally, because the period was only eleven days; but they are the words of a proverb.

1. 15. ὁ Πολυβῶτα, 'the servant of Polybotas.' See 2. 70.

1. 17. Another proverb. Cp. Hor. Od. 3. 2, 31. Milo, hearing who was Battus' sweetheart, laughs heartily at his choice. 'You have (says he) what you have long wished for,' i. e. you will be well punished for your folly in falling in love.

1. 18. μάντις. Some kind of cricket, or locust: to which Milo compares Bombyca, on account of her thinness and swarthy colour.

1. 19. αὐτός, 'alone.' See 4. 15; 21. 2.

1. 20. μὴ δὴ μέγα μυθεῖ. 'Don't you boast,' you may be yourself overpowered by the unexpected god.

1. 24. τὴν ῥαδινάν, 'the slender girl.' So *he* calls her; others would call her 'bag o' bones.' Cp. Lucret. 4. 1167

ῥαδινὴ vero est iam mortua tussi,

'she who is in the last stage of consumption is called "ῥαδινή."'

1. 26. The lover sees his sweetheart through the rose-coloured medium of love, which makes all her blemishes appear beauties. Cp. Lucret. 4. 1146

'Hoc faciunt homines plerumque cupidine caeci
et tribuunt ea quae non sunt his commoda vere:

nigra μελίχροος est; immunda et foetida ἄκοσμος;
caesia παλλάδιον; nervosa et lignea, δορκάς,' &c.;

who is thus imitated by Molière, Misanth. 2. 5

'Ils comptent les défauts pour les perfections,
Et savent y donner de favorables noms.
La pâle est au jasmin en blancheur comparable;
La noire à faire peur, une brune adorable:
La maigre a de la taille et de la liberté;
La grasse est dans son port pleine de majesté,' &c.;

also Hor. Sat. 1. 3, 39 foll., and Ov. Ar. Am. 2. 657

'Nominibus mollire licet mala. Fusca vocetur
nigrior Illyrica cui pice sanguis erit;
si paeta est, Veneri similis; si flava Minervae;
sit gracilis, macie quae male viva sua est.'

1. 28. 'What if she be of a dark complexion? Such also is the hue of sweet flowers.' Cp. Virg. E. 10. 38. For ἴον, see 7. 64.

γραπτὰ ἰάκινθος. Whatever flower this was, it bore upon its petals marks similar to AI or V, which were the subjects of two different legends; the AI being supposed to represent the name ΑΙΑΣ (Ajax)

from whose blood the flower sprang; the V being the origin of a similar legend about Hyacinthus. Cp. Mosch. Epit. Bi.

νῦν ὑάκινθε λάλει τὰ σὰ γράμματα, καὶ πλεον αἰ αἰ
βάμβαλε σοῖς πετάλοισι.

Of its flower Ov. M. 10. 206 foll. says,

‘Flosque novus scripto gemitus imitabere nostros.
tempus et illud erit quo se fortissimus heros (Ajax)
addat in hunc florem folioque legatur eodem.

Ipsē suos gemitus foliis inscribit et AI AI
flos habet inscriptum funestaque litera ducta est;’

also Virg. E. 3. 106.

Thus two different legends, probably referring to two different flowers, became confounded together. The flower meant here may be either the *Gladiolus* or the *Delphinium Ajacis*, which is a kind of larkspur; or the Martagon lily, commonly called Turk’s cap.

1. 30. Cp. Virg. E. 2. 63.

1. 31. The crane followed the plough to pick up the grain; this we learn from Anth. Pal. 7. 172

ἀρπάκτειραν σπέρματος ὑψιπέτη Βιστονίαν γέρανον.

1. 33. χρύσειοι ἀνεκείμεθα. ‘We would be set up as golden statues.’ Cp. Virg. E. 7. 35, and 17. 124.

1. 34. τὼς αὐλῶς. ‘Your flutes,’ which you had formerly when playing to the mowers in the farm of Hippocoon.

1. 35. σχῆμα, ‘a costume;’ i.e. some special and appropriate *get-up*. ἀμύκλας. The finer sort of Laconian shoes, generally red, made at Amyclae.

1. 36. ἀστράγαλοι, ‘thy feet are white and well-proportioned as dice.’

1. 37. τρύχνος. This word, of which the Schol. says the right form is στρύχνος (whence our *strychnine*), denoted some variety of nightshade. We may imagine the comparison to be with the narcotic properties of the juice. Her voice had a soft and *soothing* tone, just as the sound of murmuring waters or whispering leaves is said to invite sleep.

1. 38. Ironical, of course.

1. 40. ‘Alas! here am I a bearded man, and no match for so graceful a poet.’ Still in sarcasm.

1. 41. See on 1. 142; 7. 50.

Λυτιέρσα. There was a legend about a man of this name who, after hospitably receiving strangers, used to compel them to go out and reap with him, and end by murdering them. There appears to be no allusion to that here, but only to the name as connected with the earliest accounts of reaping and of reapers’ songs.

The song itself consists of short maxims, like the gnostic poems of Solon and Theognis.

1. 45. *σύκινοι ἄνδρες*, 'men of fig-wood,' i. e. good for nothing. Cp. Hor. Sat. 1. 8, 1. The same habit of passers-by abusing the idleness of labourers in the field is alluded to by Horace (Sat. 1. 7, 30), where he says that a man was so great a master of abusive language, that the passer-by who addressed him as 'cuckoo!' or 'lazy loon!' would never get the last word.

1. 46. It is recommended here that the sheaf should be laid down so that the part of the stalk which was cut (*ἄ τομά*) should point towards the prevailing wind. This was supposed to fill out the ear.

1. 48. *τὸ μεσαμβρινόν*. See on 1. 15. Cp. Virg. G. 1. 298. The dryness of the corn at midday would of course favour the threshing, as it would impede the reaping. With *φεύγειν* as with *ἄρχεσθαι*, &c., understand *δεῖ* or *χρή*. *ὕπνος* is Doric for *ὑπνους*.

1. 51. *ἐλινύσαι*. See on 1. 15.

1. 52. Here the character of the song changes into abuse and ridicule of the close-fisted bailiff.

1. 55. 'Remember to cook our porridge better, stingy Mr. Bailiff; and take care you don't cut your fingers *splitting the cumin seed*.' Stingy people were said to split cumin or cress seed; just as we say 'to skin a flint.' Aristophanes has a delightful word expressing it: *κυμνοπιστοκαρδαμογλύφον*.

1. 57. *λιμηρόν*, 'miserable,' 'contemptible.'

IDYLL XI.

WE have here a poem addressed to Nicias, who was, we may suppose, in love; and the poet recommends him to do as Polyphemus did, and try the charm of music as an antidote. Nicias was a physician; the XIIIth Idyll is also addressed to him, and the XXVIIIth was sent with a present to his wife. See also Epigram vii. We are told by the Scholiast that Nicias answered this Idyll approvingly, and that the first two lines of his answer were

*ἦν ἄρ' ἀληθὲς τοῦτο, Θεόκριτε· οἱ γὰρ Ἑρωτες
πολλοὺς ποιητὰς ἐδίδαξαν τοὺς πρὶν ἀμούσους.*

This is one of the most perfect specimens of genuine pastoral poetry that has come down to us. The expression *ὁ Κύκλωψ ὁ παρ' Ἀμῆν* in v. 7, points to Sicily as the place where it was written, some time between B. C. 280 and 274.

1. 1. πεφύκει. See on 4. 7.

1. 2. For different kinds of remedies anciently in use, see Blomfield on Aesch. P. V. 488. The principal were χρυστά, παστά, πλαστά, and πιστά, to which were added βρωσιμά, and ἐπαδαί. For the idea, cp. Ov. M. 1. 523

‘Hei mihi quod nullis amor est medicabilis herbis.’

1. 4. ἐπί, ‘in the power of.’ Cp. 15. 72, and Hom. Od. 13. 60
γῆρας καὶ Θάνατος, τὰ τ’ ἐπ’ ἀνθρώποισι πέλονται.

1. 7. οὕτω, ‘thus;’ that is, by aid of this remedy.

ὁ παρ’ ἀμῖν. See Argument.

1. 10. He did not love her in the ordinary manner, and show his affection by sending apples, or roses, or locks of his hair; but in downright frenzy.

1. 11. ὀρθαῖς μανίαις, ‘downright frenzy.’ ἀγείτο, κ.τ.λ. Cp. 13. 67.

1. 12. αὐταί, ‘by themselves.’ Cp. Virg. E. 4. 21; 7. 11. See on 10. 10.

1. 13. χλωρᾶς. Observe the emphatic position of this adjective. See on 9. 10.

1. 16. Κύπριδος ἐκ μεγάλας. Join these words with the preceding line, ‘having an abominable wound at his heart (received) from great Venus.’

βέλεμνον is the subject of πᾶξε.

1. 20. The comparisons of Galatea’s beauty put into the mouth of Polyphemus are wonderfully in keeping with the perfectly pastoral character of the scene and poem. As a contrast to these lines, and for no other reason, it is worth while to refer to Ovid’s imitation in Met. 13. 789 foll., and remark how he has indulged his tiresome habit of wearing an idea threadbare.

Virgil (E. 7. 36) is far simpler, and in better taste. Cp. also Catullus,

‘Puella tenellulo
delicior haedo;’

and, better still, Martial’s beautiful lines to Erotion, 5, 37.

A more modern imitation is in Polyphemus’ famous song in Gay’s Acis and Galatea, set to music by Händel—

‘O ruddier than the cherry,
O sweeter than the berry,
O nymph more bright than moonshine night,
Than kidlings blithe and merry!’

1. 21. ὄμφακος ὠμᾶς. The grape then was more shining than when covered with the bloom of ripeness.

1. 22. αὖθ’ = αὖθι, ‘hither.’

1. 24. Cp. Hor. Ep. 12. 25.

1. 25. Cp. Virg. E. 8. 37.

1. 26. Neptune and Thoosa, the daughter of Phorcys, were Polyphemus' parents.

φύλλα for flowers; again 18. 39; 22. 106.

1. 31. Cp. Virg. E. 8. 34.

The Cyclops here describes with delightful simplicity his own ugliness, but says that this does not matter as he is so rich. Cp. Ov. M. 13. 851.

1. 34. Cp. Virg. E. 2. 31; Ov. M. 13. 529.

1. 36. Cp. Calpurn. Ec. 2. 68 foll.

‘Mille sub uberibus balantes pascimus agnos
totque Tarentinae praestant mihi vellera matres;
per totum niveus premitur mihi caseus annus.’

1. 37. ταρσοί. Cp. Hom. Od. 9. 219

ταρσοὶ μὲν τυρῶν βρῖθον.

1. 39. τίν here and in lines 55 and 68, and in no other place in Theocritus, is accusative.

1. 40. νυκτὸς ἄωρί. See 24. 38.

1. 41. μανοφόρως, from μήνη, ‘having a crescent-shaped blaze.’ Cp. Hom. Il. 23. 455

ὅς τὸ μὲν ἄλλο τόσον φοῖνιξ ἦν, ἐν δὲ μετώπῳ
λευκὸν σῆμ' ἐτέτυκτο περίτροχον ἥτε μήνη.

Some compare Hor. Od. 4. 2, 57 foll.; but in that passage the poet (I have always thought) intended to compare with the crescent moon the outline of the top of the forehead and the two sprouting horns, not any spot: this resemblance the head of a kid would not bear.

1. 42. Cp. Virg. E. 9. 39 foll., a very close imitation of this passage.

1. 43. ὀρεχθεῖν, ‘to roar.’ So in Hom. Il. 23. 30, Od. 5. 402

ρόχθει γὰρ μέγα κῦμα.

Compare with this the expansion of the same idea by Tennyson in the Princess,

‘Come, &c. and let the wild
Lean-headed eagles yelp alone, and leave
The monstrous ledges there to slope, and spill
Their thousand wreaths of dangling water-smoke.’

1. 46. μέλας κισσός, the common ivy. See on 1. 29.

1. 49. Observe the genitive after ἔλοιτο, as if with omission of μάλλον. Cp. Soph. Phil. 1100

τοῦ λῶνος δαίμονος εἴλου τὸ κάκιον αἰνεῖν.

1. 50. λασιώτερος, ‘too hairy.’

1. 52. καίόμενος, ‘singd.’ The allusion is both to the ardour of his

love, and the actual singeing with which he invites Galatea to modify his bristly appearance.

1. 53. τὸν ἔν'. So 6. 22.

1. 55. ὥς κατέδυν. Observe the indicative mood after ὥς, and see note on 4. 49.

1. 57. See on 3. 28.

1. 58. τὰ μέν, the poppies; τὰ δέ, the κρίνα λευκά, probably *snowdrops*, which would appear in January in that climate. Or perhaps *Helleborus niger*, which we call Christmas rose.

1. 60. αὐτόθι, 'on the spot.'

1. 61. We learn from Hom. Od. 9. 125 that the Cyclopes were unacquainted with nautical matters. Hence Polyphemus will have to wait for some chance traveller to teach him to swim.

1. 63. 'Come out, O Galatea, and when you have come out, forget, as I do sitting here to-day, to go home again.'

1. 65. Cp. Virg. E. 2. 28.

1. 66. For τάμισον, 'rennet,' see 7. 16.

1. 67. ἅ μάτηρ, κ.τ.λ., 'It is all my mother's fault.'

1. 71. σφύσδεν, 'burn with fever.'

1. 72. Cp. Virg. E. 2. 69 foll.

For ἐκπεπότασαι, see on 2. 19. Theocritus no doubt aimed these last lines at his friend Nicias.

1. 75. τὰν παρεοῖσαν ἄμελγε. A regular shepherd's proverb, equivalent to our 'bird in the hand,' &c. Cp. Callim. Ep. 32

χοῦμος ἔρως τοιόσδε· τὰ μὲν φεύγοντα διώκειν

οἶδε, τὰ δ' ἐν μέσσω κείμενα παρπέταται,

and Hor. Sat. 1. 2, 108.

1. 76. Cp. Virg. E. 2. 73.

1. 78. κιχλίζοντι, 'giggle.' The words are evidently etymologically connected.

1. 79. ἐν τῇ γῇ. On land, if not at sea.

1. 80. ἐποίμαινεν. Cp. Eur. Hipp. 151, Aesch. Ag. 652, with the word βουκολέω. There is besides, of course, an allusion to Polyphemus' ordinary occupation.

1. 81. χρυσόν, for a doctor's fee. A hit at Nicias.

IDYLL XIII.

THIS Idyll also is addressed to Nicias, but probably some ten years later than the preceding, and at about the same time as the VIIth Idyll, when the feud between Callimachus and Apollonius Rhodius was at its

height; and contains an account of the loss of Hylas, whom, as he was drawing water at a fountain for the use of the Argonauts, the enamoured Nymphs dragged in. See Apoll. Rh. 1. 1187 foll.

This subject is also mentioned by Virgil, E. 6. 43 foll., and (apparently in imitation of this Idyll) by Propertius, Eleg. 1. 23, 17 foll.

Hylas was son of Theiodamas, king of the Dryopes, who had been killed by Hercules.

1. 1. The subject of ἔτεχ' is the unexpressed antecedent of ᾧ τιμν. 'It was not for us alone, as we used to think, Nicias, that the God, whoever was the parent of Eros, begat him.'

Cp. Plat. Symp. 176 B γονῆς γὰρ Ἐρωτος οὗτ' εἰσὶν οὔτε λέγονται ὑπ' οὐδενὸς οὔτ' ἰδιώτου οὔτε ποιητοῦ.

1. 4. Cp. Hor. Od. 4. 17, 21.

1. 6. The combat between Hercules and this Nemean lion is described at length in 25. 167 foll.

1. 11. Paley considers this line interpolated. It is of course out of place for day-break to come between mid-day and evening; and the two last would be especially the times of rest and leisure which Hercules would devote to the education of his *protégé*.

With λεύκιππος, cp. Aesch. Pers. 386 λευκόπῳλος ἡμέρα.

1. 14. κατὰ θυμόν = 'ex sententia,' 'satisfactorily,' 'according to his wish.'

1. 15. This line has given rise to much discussion. The general interpretation is that εὖ ἔλκων is a metaphor from animals of draught, and means 'drawing well,' i. e. doing a good share of the work; so as to make a well-matched pair with Hercules, like the 'iuuenci' in Virg. G. 3. 169. Accordingly Lang translates, 'that he might drive a straight furrow.' But should we not rather understand an entirely different metaphor, viz. that of *weight*? For ἔλκω is of frequent use, to express the weight of anything, 'to draw or turn the scale.' Thus we get a more special meaning for πεποναμένος and ἀλαθινόν, as applied to the working of metal and the quality of the result. I would then thus translate l. 15, 'And by showing good weight might turn out for him a sterling man.'

1. 16. μετὰ here, as frequently, = 'to fetch.' We use 'after' in the same way. Cp. 7. 24.

1. 17. Cp. Catull. 64. 4

'Quum lecti iuvenes Argivae robora pubis,
auratam optantes Colchis avertere pellem
ausi sunt vada salsa cita decurrere puppi.'

1. 20. Μιδεάτιδος. See 24. 1.

1. 22. Paley considers this and the two following verses interpolated: I do not quite see why. The Symplegades were at the entrance of the Euxine sea from the Thracian Bosphorus; consequently at the time of the events narrated in this Idyll, the scene of which is on the shore of the Propontis, the Argo had not yet passed through them; but what of that? The lines in question are merely the poet's description of the vessel, as it were reminding the reader; 'the Argo, that ship, you remember, which, by passing through the Symplegades on its way to Phasis, fixed them for ever.'

1. 23. The words *βαθὺν δ' εἰσέδραμε Φᾶσιν* are parenthetical, and would naturally come at the end of the sentence. 'She swooped through the great expanse like an eagle, and ran into the deep Phasis.' So Ov. M. 7. 6

'Multaque perpessi claro sub Iasone tandem
contigerant rapidas limosi Phasidos undas.'

1. 24. *χοιράδες*, 'rocks projecting above the sea.' Also called *χοῖροι*, from their resemblance to a hog's back.

ἔσταν, 'became fixed,' because they were destined to do so as soon as any ship had passed through them unhurt. The question naturally arises, if the Argo was the first ship launched, what ships did the Symplegades crush?

1. 25. This refers to the heliacal rising of the Pleiads, i.e. when they just rise long enough before the sun to be visible at early morning in the east. See on 7. 53, Virg. 4. 231, Hes. Op. D. 384. They would be in this position about the end of April, when the lambs are weaned, and fed apart. Cp. Eur. Cyc. 27

*παῖδες μὲν οὖν μοι κλιτύων ἐν ἑσχάτοις
νέμονται μῆλα νέα.*

The traces of the bucolic poet are manifest in these lines, and again 30-35, and in the description of the fountain; though the Idyll generally is in the Epic style.

1. 29. *νότῳ*, 'by means of the south-west wind.' So also

πολιοῦ πέραν πόντου χειμερίῳ νότῳ χωρεῖ.

Soph. Ant. 335.

We may call this the dative of coincidence; it is really almost equivalent to an adverb.

1. 30. *Κιανῶν*. The town of Kios in the south-west of Bithynia.

1. 31. Cp. Virg. G. 1. 46.

1. 32. *κατὰ ζυγά*, 'in pairs' according to the benches of the ship, each of which held two rowers.

1. 34. *ὄνειαρ*, 'a capital place for couches of leaves.'

1. 35. *βούτομον*, 'the flowering rush,' *Butomus umbellatus*, Linn.; the

epithet ὀξύ applies well to its three-sided leaves, likely to wound a hand incautiously gathering the pink flower, which stands on a stalk two or three feet high. Or possibly it refers to the acrid taste of the same leaves.

κύπειρον. See on 1. 106.

1. 36. Cp. Ap. Rhod. 1. 1207

τόφρα δ' Ὕλας χαλκῆν σὺν κάλπιδι νόσφιν ὀμίλον
δίξητο κρήνης ἱερὸν ῥόον ὥς κέ οἱ ὕδωρ
φθαίῃ ἀφυσσάμενος ποτιδόρπιον.

1. 40. ἡμένω, 'low-lying.' So 'Usticæ cubantis' Hor. Od. 1. 17, 11; 'Thapsum iacentem' Virg. Aen. 3. 690, and, nearer still, Sil. Ital. 8. 508 'per udos Alba sedet campos.'

1. 41. χελιδόνιον. This is not the *Chelidonium* or Celandine, evidently; though what it is must be left to conjecture.

ἀδιάντον. *Adiantum capillus Veneris*. The well-known maiden-hair fern.

1. 42. See on 3. 23 for σέλινα.

ἄγρωστις. This plant receives the epithet μελιδής in Hom. Od. 6. 90. It is probably the *Cynodon* (or *Panicum*) *dactylon*, which is a thickly growing grass with creeping stem.

1. 45. ἔαρ ὀρόωσα. Cp. Hor. Od. 4. 5, 6.

11. 46 foll. See the imitation in Propert. 1. 20, 43 foll.

'Tandem haurire parat demissis flumina palmis
innixus dextro plena trahens humero.

Cuius ut accensæ Dryades candore puellæ
miratæ solitos destituere choros,
prolapsum leviter facili traxere liquore;
tum sonitum rapto corpore fecit Hylas.'

1. 47. ἔφυσαν, 'clung.' So Hom. Il. 6. 253

ἐν τ' ἄρα οἱ φῦ χειρί.

One Nymph only is mentioned in Ap. Rhod. 1. 1234 foll.

αὐτὰρ ὅγ' ὥς τὰ πρῶτα ῥόφ' ἐνὶ κάλπιν ἔρεισεν
λέχρις ἐπιχριμφθεῖς, περὶ δ' ἄσπετον ἔβρεχεν ὕδωρ
χάλκον ἐς ἡχήμεντα φορεύμενον, αὐτίκα δ' ἤγε
λαῖον μὲν καθύπερθεν ἐπ' αὐχένος ἀνθετο πῆχυν
κύσσαι ἐπιθούουσα τέρεν στόμα· δεξιτερῇ τε
ἀγκῶν' ἔσπασε χειρί, μέση δ' ἐνικάββαλε δίνην.

1. 50. ἀθρόος, 'all of a heap,' used graphically of the lion gathering himself together for a spring in 25. 252.

1. 52. A meteor was supposed to foretell wind. So Hom. Il. 4. 76

οἶον δ' ἀστέρα ἦκε Κρόνον παῖς ἀγκυλομήτεω
ἦ ναύτησι τέρας, ἦ ἐστράτῳ εὐρέϊ λαῶν.

Hence the sailor warns his companions to raise the yards and sails.
Cp. Milton, P. L. 4. 556

‘swift as a shooting star
In autumn thwarts the night, when vapours fir’d
Impress the air, and shows the mariner
From what point of the compass to beware
Impetuous winds.’

ὄπλα, like Lat. ‘arma,’ ‘any part of the rigging.’

1. 56. Μαιωτιστί. Join with εὐκαμπέα: ‘well bent after the Scythian pattern.’ These bows, when unstrung, would be reflexed like a letter C, and when strung be in the form of a cupid’s bow.

1. 58. From Hom. Il. 11. 462

τρίς μὲν ἔπειτ’ ἤϋσεν ὅσον κεφαλῇ χάδε φωτός·

and see again Propert. 1. c.

‘Cui procul Alcides iterat responsa, sed illi
nomen ab extremis fontibus aura refert.’

Cp. Virg. E. 6. 44.

1. 66. ἀλώμενος governs ὥρεα. So Eur. Hel. 532

πορθμοὺς ἀλᾶσθαι μυρίους.

1. 68. It is difficult to believe that the reading in the text can be right. γέμεν is an emendation of Hermann’s for μένεν, and has at all events the merit of making sense of τῶν παρεόντων, ‘the ship had her complete crew.’ But I would rather suggest to retain μένεν, and read τῶνδ’ ἀπεόντων, ‘the ship was waiting while these (Hercules and Hylas) were absent.’

1. 69. ἱστία ἐξεκάθαιρον. I know of no satisfactory interpretation of these words. Reiske reads ἴκρια, ‘the decks;’ and Ziegler ἐξεχάλαινον, for which there is no authority. The sense wanted is ‘they took down the sails again, waiting for the absentees,’ and this is given by Wordsworth’s conjecture αὐτε καθείλον.

1. 72. μακάρων, for this genitive cp. Hor. Od. 3. 13, 13.

1. 73. Wordsworth reads ἥρωα, supposing a play upon the word involved in ἥρώησε: but surely this is foolish, because they did not call him ἥρωα but λιπονάυταν, because he deserted the Argo. However Lang has apparently thought it worth representing in translation, ‘they girded at Herakles, the heroes, because he roamed from Argo.’

1. 75. ἄξενον. See Ov. Trist. 3. 11, 7 ‘inhospita litora Ponti.’

IDYLL XIV.

THIS Idyll (like the XVth) is an imitation of some *mime* of Sophron, in which the male character of the middle class is portrayed, as in the XVth is the female. Both Idylls abound equally in proverbs. The subject of the present Idyll is as follows: Aeschines has invited a friend Thyonichus, in order to confide to him the sad tale of his quarrel with his sweetheart Cynisca, on account of her preference of one Lycus, and to ask his advice about going to Alexandria to take service in the army of Ptolemy Philadelphus. His friend sketches the character of Ptolemy and strongly recommends him to do as he proposes.

A careful comparison of this Idyll with the XVIth and XVIIth very strongly induces the conclusion that this and the XVIIth were both written at Alexandria, soon after Theocritus migrated thither from Sicily, and therefore after he had failed to attract the favour of Hieron, as is intimated in the XVIth. The XIVth must have preceded the XVIIth, which shews a more intimate acquaintance with Ptolemy Philadelphus.

1. 1. χαίρειν, understand λέγω. Lat. 'iubeo salvere.'

ἀλλὰ τοιαῦτα, 'Well, the same to Aeschines!'

1. 2. ὥς χρόνιος, 'What a time since we met!'

1. 3. 'We are not getting on very well.'

ταῦτα for διὰ ταῦτα, as in Arist. Pax. 414

ταῦτ' ἄρα πάλοι τῶν ἡμερῶν παρεκλεπτέτην

and Nub. 319

ταῦτ' ἄρ' ἀκούσας αὐτῶν τὸ φθέγμ' ἡ ψυχὴ μου πεπότῃται.

1. 4. After Alexander's time beards became unfashionable. Cp. Juv. 9. 12

'Horrida siccae silva comae.'

1. 6. Cp. Arist. Nub. 103

τοὺς ὠχρίωντας, τοὺς ἀνυποδήτους λέγεις

ὣν ὁ κακοδαίμων Σωκράτης;

1. 7. 'He was in love, too, I expect;—but with bread;' a half-starved philosopher.

1. 8. παίσδεις ἔχων, 'you are always joking.'

1. 9. 'I shall go mad unawares some day: I am only a hair's breadth from it now.'

1. 11. κατὰ καιρόν, 'just as it suits you.'

1. 15. Βίβλινον. Whatever wine this was, it is praised by Athenaeus, who gives two accounts of it, one, that it came from Bibline in Thrace: another, that it was made from a kind of vine called βιβλία, grown in Italy.

1. 16. τετόρων. Cp. 7. 147.

1. 17. I have adopted Wordsworth's conjecture κτεῖς for τις, which used to be a puzzle. They were eating things calculated to increase a desire for drinking—truffles and snails. Cp. Mart. 4. 46, 11 'Cum bulbis cochleisque.' The *Cochlea* or *Helix pomatia* is now in many countries considered a delicacy. A passage in Athenaeus, 8. p. 356, F. (κτένας, βόλβους, μέγαν τε πουλύπουν) confirms the conjecture. This κτεῖς = Lat. 'pecten' (cp. Hor. Sat. 2. 4, 34), or scallop, whose shell bears an unmistakable resemblance to a comb.

ἐξηρέθη, 'were picked specimens;' cp. the use of ἐξαίρετος.

ἦς πότος ἀδύς, 'it was a jolly drinking-bout!'

1. 19. ὦτινος, 'to the health of whomsoever each wished.' Cp. for the genitive case, Hor. Od. 3. 19, 9.

1. 21. παρεόντος ἐμεῦ, 'because I was present:' she dared not mention Lycus' name.

1. 22. λύκον εἶδες; An allusion to the superstition that on meeting a wolf you became dumb if the wolf saw you first. See Virg. E. 9. 54. But here there appears to be no question which saw the other first: simply 'did you meet a Wolf?' Of course with allusion to her lover, Lycus.

1. 23. κῆφᾶπτ', καὶ ἐφῆπτο, 'and she blushed.' We may compare with this line the jokes of Falstaff upon Bardolph's red nose—'Thou art the knight of the burning lamp.' 'Thou hast saved me a thousand marks in links and torches,' and the like.

1. 24. 'Lycus is the man.'

1. 25. Observe the sneer in πολλοῖς δοκέων, 'Whom many people imagine to be good-looking.'

1. 26. κλύμενον, 'notorious.'

1. 27. 'This had come to my ears also, just in a whisper.'

1. 28. Cp. 10. 40, 'letting my beard grow as a man in vain,' i.e. without developing also a man's determination and discretion.

1. 30. τὸν ἐμὸν Λύκον ἀπ' ἀρχᾶς, 'the story of my rival Lycus from the beginning of his courtship; adapting it to some Thessalian air.'

1. 31. κακαὶ φρένες, 'a mischievous fellow!'

1. 34. τὸν ἴσας, 'whose hot temper you know.' It is not clear whom he struck: probably the Larissean; and Cynisca, frightened at the

prospect of a general fight, was glad enough to run away, and he followed her with the taunts of ll. 36-38.

1. 35. κάλλαν, understand πληγὴν. Cp. Aesch. Ag. 1357

παίω δέ νιν δῖς

καὶ πεπτωκότι

τρίτην ἐπενδίδωμι.

1. 38. μάλα, 'as sweet as apples,' considered as tokens of love.

1. 39. Either some word like δοῦσα or εὔρουσα must be understood to govern μάστακα, or (as Paley supposes) a line has fallen out which contained some such participle.

1. 43. We are informed by the Scholiast that this proverb refers to people who have gone away and are not likely to return. Cynisca went off, as the bull in the proverb went into the forest. The particle *κεν* must be taken as part of the proverb: but Ahrens' reading τὸ βεβάκει ταῦρος ἄν' ὕλαν seems preferable.

1. 44. With ταῖδ' understand ἡμέραι. Counting on his fingers.

1. 46. The word οὐδέ must be taken with κέκαρμαι—'So many days have passed since we have been separated, and I go unshaven like a Thracian.'

1. 49. δύστανοι Μεγαρήες, 'like the ill-starred Megarians.' A historian of uncertain date, called Deinias, relates that these people sent to ask the oracle of Apollo what state of Greece was the most powerful, in the expectation that they themselves would be declared to be so: but the oracle, after mentioning the excellence of several states, spoke thus of the Megarians:

ὑμεῖς δ', ὦ Μεγαρήες, οὔτε τρίτοι οὔτε τέταρτοι

οὔτε δυωδέκατοι οὔτ' ἐν λόγῳ οὔτ' ἐν ἀριθμῷ.

Cp. Callim. Epig. 26

τῆς δὲ ταλαίνης

νύμφης, ὥς Μεγαρέων, οὐ λόγος, οὐδ' ἀριθμός.

1. 50. ἀποστέρξαιμι, 'if I could cease to love.'

1. 51. πόθεν, 'how can I?' Then he compares himself to the proverbial rat who stuck in the pitch which he wished to taste. As we learn from the Schol., the proverb refers to those who have got into a mess and cannot extricate themselves. The same proverb occurs in Dem. in Polyc. 1215 ἄρτι μῦς πίττης γέυεται, 'now he begins to find out his mistake.' And in Herodas, Mim. 2. 62

πέπονθα πρὸς θάλητος ὅσσα χῆ' μ' πίσση μῦς.

The omission of the reduplication in γεύμεθα is very remarkable: perhaps we ought to read γεύσατο.

1. 56. ὦς or ὦν must be read instead of the ordinary ὁ στρατιώτας. ὁμαλός, 'average.'

1. 57. 'I would that your love affair were progressing satisfactorily.'
Cp. Arist. Pax. 941 πάντα χωρεῖ κατὰ νοῦν.

11. 63, 64. αἰτεύμενος. 'Not refusing when he is asked; at least (when he is asked for) what a king ought to be asked for.'

1. 66. περονᾶσθαι, 'to have buckled,' i.e. if you have a mind to put on his uniform.

ἐπ' ἀμφοτέροις. Cp. Tyrtaeus 10. 3

ἀλλὰ τις εὖ διαβὰς μενέτω ποσὶν ἀμφοτέροισι

στηριχθεὶς ἐπὶ γῆς, χεῖλος ὁδοῦσι δακύν.

1. 68. ἀπὸ κροτάφων, 'from our temples downwards we grow old.'

1. 70. χλωρόν. 'While our knees are young.'

ἄς for ἔως. Cp. Hor. Ep. 13. 4; Od. 1. 9, 17.

IDYLL XV.

IN this Idyll, which represents most amusingly and interestingly the characters of women of the middle class at Alexandria, the poet relates how two women, Gorgo and Praxinoe, after a short conversation, in the manner of women of every age, about their husbands and the prices of their dresses, go out into the crowded streets accompanied by their maids, Eutychis and Eunoe, to see the procession in honour of Adonis, and to hear the praises of Arsinoe and Berenice sung at the palace. An excellent opportunity is thus offered to the poet of describing character after the manner of Sophron, and of eulogizing the family of Ptolemy.

The Idyll was written at Alexandria, about the same time as the XVIIth, or perhaps a little later.

1. 1. ὥς χρόνῳ. Cp. 14. 2. Also Herodas, Mim. 1. 10

τί σὺ θεὸς πρὸς ἀνθρώπους;

ἤδη γάρ εἰσι πέντε κου, δοκέω, μῆνες

ἐξ οὗ σέ, Γυλλίς, οὐδ' ὄναρ μὰ τὰς Μοίρας

πρὸς τὴν θύρην ἔλθοῦσαν εἶδέ τις ταύτην.

1. 2. θαῦμ', κ.τ.λ., means that she had nearly given her up.

ὄρη, 'see for.' Cp. Hom. Od. 19. 97

Εὐρυνόμη, φέρε δὴ δίφρον καὶ κῶας ἐπ' αὐτοῦ.

1. 3. κάλλιστα. So Lat. 'benignè'; 'no, thank you, it will do as it is.' Cp. Arist. Ran. 508

κάλλιστ', ἐπαινώ.

1. 4. 'Oh! my foolish spirit!' to have undertaken such a journey.

ῥμιν, a good instance of Dativus Ethicus. See on 5. 144.

1. 5. ὄχλῳ, 'on account of the crowd.'

1. 6. 'Everywhere are thick boots, and men with fashionable cloaks,' i. e. both rough and elegant people. The χλαμύς was a Macedonian importation.

1. 7. ὦ μὲλ', more generally used in speaking to a man. This is Meineke's alteration for ἐκαστοτέρῳ ἐμ'. Fritzsche reads ὦ ἔμ'. Cp. again Herodas, I. 13

μακρὴν ἀποικέω, τέκνον, ἐν δὲ τῆς λαύρης
ὁ πηλὸς ἄχρις ἰγνύων προσέστηκεν.

1. 8. ταῦθ' belongs to ὅπως, 'for this very reason (cp. 14. 3) that we may not be neighbours.'

ὁ πάραρος τῆνος, 'that madman (my husband).'

1. 10. ποτ' ἔριν, κ. τ. λ., 'out of spite, the jealous brute, always the same.'

1. 11. The child Zopyrion is listening, and Gorgo is afraid he will tell.

1. 14. καὶ τὰν πότνιαν, 'by Proserpine.'

ἀπφῦς. A childish word, 'dada.'

1. 15. πρῶαν, 'the other day.' Cp. 5. 4.

1. 16. Her husband was sent to buy soda and dye from the market, and brought home only common salt. The νίτρον and φῦκος were wanted for washing her wool, probably; and he brought the salt either in ignorance, or because it was more useful for the *ménage*.

1. 17. ἀνὴρ τρισκαιδεκάπηχυσ. 'The great big stupid!'

1. 18. ταῦτά γ' ἔχει. 'Mine has this fault, he is a squanderer of money.'

1. 19. Diocleides gave seven drachms for five worthless fleeces which his wife calls 'dog-skins, pluckings of old wallets.' A whole sheep could be purchased at Alexandria for ten drachms.

γραῖαν. Cp. 7. 17, and Aesch. Agam. 286 γραίας ἐρείκης. Cp. Mart. Ep. 14. 159, 2

'Vellera Leuconicis accipe rasa sagis.'

1. 20. ἔργον ἐπ' ἔργῳ, 'no end of trouble' to get any wool out of them for spinning.

1. 21. ἀμπέχονον, 'shawl' worn over the περονατρίς or ἐμπερόναμα (1. 34).

1. 24. ἐν ὀλβίῳ. A proverb; of which we have in this Idyll a great number, e. g. ll. 26, 28, 62, 64, 77, 83, 95.

1. 25. The reading of this line is very doubtful, that of the text may be thus translated:—'What you see, that you can describe, because you have seen it, to a person who has not.' ὦν answering ὦν as ὡς does ὡς in such expressions as ὡς ἴδον ὡς ἐμάνην. Gorgo is in a desperate hurry to be off; but Praxinoe is not, and keeps on cooling her friend down by

little chilling proverbs, as again in l. 26, 'It's always holiday with those who have nothing to do.'

ll. 27 foll. *νήμα*, here, is the spinning-work upon which Praxinoe, or Eunoe has been employed (cp. 24. 74). Eunoe, getting up to assist her mistress, puts it down *ἐς μέσον*, carelessly, anywhere; and dawdles about. Her mistress, growing angry, bids her pick it up and stir herself and bring some water: she brings the soap first. Translate, then, the whole passage thus:—'Eunoe, pick up the spinning, and lay it down again carelessly if you dare, you lazy thing—these cats (i. e. Eunoe, lazy cat) are always wanting to go to sleep! Come, do move! bring some water directly. There, I want water first, and she brings me soap: never mind, give it here; but not too much, insatiable creature; now pour water.' The bustle and irritability of the women are excellently shown in this description. See on Id. 2. 19, quotations from Herodas. If Mimes were intended for representation, such passages would be sure to raise a laugh in the 'gallery.'

l. 34. *καταπτυχῆς ἐμπερόναμα*. The same as *περονατρίς* above, a mantle fastened with a *περόνη*. It is taken out of the great chest.

l. 35. 'For how much did you get it off the loom?' Cp. 18. 34, i. e. 'how much did the weaving cost you?'

l. 37. 'I gave my whole soul to the work.'

l. 39. *θολίαν*, a large straw hat, probably, to protect from the sun.

l. 40. The child wants to come, but his mother frightens him with *μορμώ*, 'bogy! horse bites!'

l. 42. *Φρυγία*. The housemaid is to play with the child, and look after the house.

l. 44. They are now out in the street.

l. 45. *τὸ κακόν*. 'This difficulty.' *μύρμακες* ('like) ants.'

l. 47. *ἐν ἀθανάτοις*, i. e. 'dead.' Ptolemy Soter, and Berenice, the parents of Ptolemy Philadelphus, were both dead. Praxinoe blesses the present king for the increased security of the streets under his rule. Cp. Id. 17. 96 foll. and quotation there from Herodas.

l. 49. *οἶα, κ.τ.λ.* 'The sort of games that men forged of deceit used to play.' The Egyptians seem to have been notorious for rough play and secret violence. Cp. Prop. 4. 10, 33

'Noxia Alexandria dolis aptissima tellus;'

and Aesch. Frag.

δεινοὶ πλέκιν τοι μηχανὰς Αἰγύπτιοι,

perhaps also Aristoph., Nub. 1133, refers to this,

βουλήσεται

κὰν ἐν Αἰγύπτῳ τυχεῖν ἂν μάλλον ἢ κρίναι κακῶς.

l. 50. *κακὰ παίγνια*, 'mischievous playmates.'

ἐρειοί. Alterations of this word are very numerous, but unsatisfactory. Meineke suggests ἐρινοί, fig-wood men, i. e. useless. Others, ἐρεμνοί, dark villains; ἄρειοι, noble (ironically), &c. Paley suggests that ἐρειοί means *servile*, connected with ἐριθος from the root εἶρ = ('servus'); although this last is always used (cp. 15. 13, 80, and 28. 1) to denote working in wool, ξρια. If ἐρειοί is right, it is difficult to trace any connection between 'woolly' and 'cunning,' though our slang term *downy* seems to point to some.

1. 51. πτολεμισταί. Not 'the Horse Guards;' but the war-horses in full caparison *led* (cp. 54) by grooms.

1. 53. 'The chestnut horse has reared bolt upright.'

1. 55. ὠνάθην μεγάλως, 'What a blessing!'

1. 57. ἐς χώραν, 'to their proper place' or line.

1. 58. ψυχρόν. Cp. Virg. E. 3. 93.

δεδοίκω. See on 4. 7.

1. 60. εἴ αὐλᾶς, 'Are you from the palace, mother?' addressing an old lady in the crowd.

1. 64. Cp. Plaut. Trin. 1. 2, 198

'Sciunt quod Iuno fabulata est cum Iove;'

and Juv. 6. 402

'Haec eadem novit quid toto fiat in orbe.'

1. 67. Εὐτυχίδος, ('the hand) of Eutyichis.'

πότεχ' αὐτᾶ, 'attend to her,' (i. e. don't stare about as you are doing), 'lest you be lost.' They are just now in the thickest crowd at the palace gate.

1. 69. θερίστριον, 'summer shawl,' probably the same as ἀμπέχονον, above, 1. 21, and below, 71.

1. 70. εἴ τι γένοιο, κ.τ.λ. 'Bless you, my good man, take care of my shawl.' He happens to be a polite man, and does all he can to help them into the palace.

1. 72. οὐκ ἐπ' ἐμίν. 'It is not in my power.'

1. 73. ἐν καλῷ εἰμές. 'We are all right.' They have got through the narrow entrance, where the crowd was packed most thickly.

1. 74. εἰς ὥρας, 'next year.' Cp. Hor. Od. 1. 22, 2.

1. 75. περιστέλλον, 'for protecting us.' Then, as he retires, she adds, 'a kind and compassionate man.' The genitive in interjectory sentences: cp. 4. 40; 10. 40.

1. 76. ἄμιν. See on 5. 144.

1. 77. Here we have a proverb derived from the custom of the bride being accompanied home by her bridesmaids, who were then shut out by the bridegroom. The ἀπο in ἀποκλάξας implies separation from the rest. Translate thus: 'We are all inside; as the man said when he

shut in his bride.' *πάσαι*, feminine, implies that he has all the girls he wants. The others remained outside and sang the Epithalamium. See next Idyll.

1. 79. *περονάματα*. 'You will say they are meant for robes for the gods.' They are looking at the wonderful tapestry-work, on which were wrought figures of men and animals.

1. 80. *ποῖται*, 1. 81 *ποῖοι*. The designs (*γράμματα*) were traced first by the artists, *ζωογράφοι*, and then worked in by the women.

1. 83. 'A clever creature is man.' Admiration of statues and votive images is similarly expressed in Herodas, *Mim.* 4, *passim*, e.g.

*πρὸ τῶν ποδῶν γοῦν εἴ τι μὴ λίθος τοῦργον
ἐρεῖς λαλῆσαι μᾶ· χρόνῳ κοθ' ὠνθρωποι
κῆς τοὺς λίθους ἔξουσι τὴν ζόην θεῖναι.*

1. 84. Adonis, as appears from ll. 112 foll. and 127, was represented by a statue reclining on a silver couch, in a temporarily constructed bower, which was ornamented with birds and cupids modelled in confectionery.

1. 86. *τριφίλητος*. So Bion 1. 58 *θνάσκεῖς, ᾧ τριπόθατε*.

1. 87. Another stranger in the crowd is annoyed at their chattering, and particularly at their broad Doric pronunciation. 'They will kill one,' he says, 'broadening everything,' i.e. pronouncing everything broadly.

1. 89. *μᾶ*. Frequent in Herodas. Probably this is not short for *μᾶτερ*: but a provoking expression of contemptuous astonishment, pronounced with an extra twang. In meaning it would answer to the old 'Marry!'

1. 90. *πασάμενος*. 'Buy your slaves before you order them.' Cp. *Plaut. Pers.* 2. 4, 2

'*Emere oportet quem tibi obedire velis;*'

Id. Trin. 4. 3, 54

'*Emere melius est cui imperes;*'

and *Soph. O. C.* 839

μὴ 'πίτασσ' ἂ μὴ κρατεῖς

and Shakespeare, *Taming of the Shrew*, Act 2. Sc. 1

'Go, fool, and whom thou keep'st command.'

1. 91. *ἄνωθεν*, i.e. from Archias, the Corinthian who founded Syracuse. The Syracusans were very proud of this origin: one of their envoys in *Thuc.* 6. 77 boasts that they were *Δαριεῖς, ἐλεύθεροι ἀπ' αὐτονόμου τῆς Πελοποννήσου*. They would therefore despise the Alexandrians as an upstart race.

1. 92. Bellerophon, son of Glaucus, king of Corinth.

1. 94. *Μελιτώδες*. 'Oh, honey-Goddess!' i.e. Proserpine, Lat. 'mel-lita.' The priestesses of Ceres were called *μέλισσαι*.

1. 95. *πλὸν ἑνός*, i.e. Ptolemy. The rest of the line is very difficult. First, to which sentence does *οὐκ ἀλέγω* belong? I think it refers to *πλὸν ἑνός*. 'I don't mind *that*,' i.e. one master, the king. It is generally joined to the proverbial sentence which follows, as if it meant, 'I am not afraid that you should,' &c. But what, secondly, is the meaning of this proverb? We are doubtless to understand *χοίνικα* with *κενέαν*, and the action denoted by *ἀπομάξης* is that of scraping a stick across the top of the measure when it was full, to make the surface of its contents level. Then *κενέαν ἀπομάττειν*, we are informed by all commentators, means to scrape the top of an empty measure, as if it were full; and that this was done by those who distributed their rations to the slaves, in order to cheat them. Therefore Praxinoe means, 'I am never afraid of having to receive short commons from you.' But I do not consider this satisfactory: I believe that the proverb means, 'don't scrape your measure before it is full,' i.e. don't anticipate—don't count your chickens before they are hatched. *μοι* is politely ironical, 'pritheē.'

1. 98. 'Who gained the prize in singing the dirge of Sperchis,' probably the same as Sperthias in Herod. 7. 134, who with Bulis went to Xerxes, to a voluntary death, as penalty for the death of Darius' heralds at Sparta.

1. 99. *διαθρύπτεται*, 'she is attitudinizing.' See on 6. 15.

1. 100. Cp. Catull. 36. 11

'Quae sanctum Idalium

colis quaeque Amathunta, quaeque Golgos;'

Id. 64

'Quaeque regis Golgos quaeque Idalium frondosum;'

also Hor. Od. 3. 26, 9; *ibid.* 28. 13.

1. 101. *αἰπεινάν*. Cp. Virg. Aen. 5. 759.

1. 102. Adonis, according to the legend, was permitted by Zeus to return annually to the upper world for a brief period, as a consolation to Aphrodite. The festival celebrating his return is here described: it appears to have lasted two days at least, the former of which commemorated his re-union with Aphrodite, and the latter was a day of mourning bewailing his departure for the world of shadows. The festival took place in the summer. Cp. Thuc. 6. 30, with Plut. Nicias 13.

1. 104. *βάρδισται*. The hours come slowly to those who anticipate something. Cp. Virg. G. 1. 32, Hor. Ep. 1. 1, 21, Shakespeare, Romeo and Juliet, Act 3. Sc. 2

'So tedious is this day

As is the night before some festival

To an impatient child that hath new robes
And may not wear them.'

1. 107. **Βερενίκαν**, the wife of Ptolemy Soter, and mother both of Ptolemy Philadelphus and Arsinoe, who were brother and sister as well as husband and wife: see 17. 47, by which it appears that by means of this immortalizing elixir (**ἀμβροσία**) Berenice was supposed to have escaped Hades.

1. 110. **Βερενικεία**, the adjective for the genitive case, as in 28. 9, *Soph. Aj.* 134 **Τελαμώνιε παῖ**, *Virg. Aen.* 3. 487. Cp. Tennyson (*Princess*), 'A Niobe daughter.'

1. 112. **πὰρ μὲν οἱ**. This reading is objectionable because **μὲν** could scarcely remain short before **οἱ**. Cp. 25. 82, where **ἄν** is lengthened before **οἱ**. Meineke suggests **ὀπώρα**, i. e. all the fruits of autumn.

By **ὅσα δρυὸς ἄκρα φέροντι** is meant all the eatable produce of forest-trees, as opposed to fruit-trees: i. e. acorns, walnuts, chestnuts, &c.

1. 113. **κᾶποι**, called gardens of Adonis. So **θέρους εἰς Ἀδώνιδος κήπους** (forcing-beds) **ἀρῶν** *Plat. Phaedr.* 276 B. These were pots containing either some rapidly-growing herb or a few stalks of wheat or barley, which grew rapidly and died as rapidly, symbolizing the brevity of youth.

1. 114. Cp. *Hor. Od.* 2. 7, 8, also *Nov. Test. Gr. Luc.* 7. 46.

1. 116. **μαλεύρω**. The same as **ἀλεύρω**. The original reading, **παντοῖ' ἄμ' ἀλεύρω**, was altered to that of the text by Bergk.

1. 117. Figures of birds and beasts made in cakes baked with honey and oil.

1. 119. These bowers we must understand to have been real, not embroidered or made in confectionery. Observe the word **χλωραῖ** at the beginning of the line. See on 9. 10.

ἀνήθω. 'Dill,' *Anethum graveolens*, Linn. Cp. 7. 63.

1. 123. Here were also carved works, in ebony and gold, and a group in ivory representing the eagles bearing Ganymede upwards.

1. 125. **ἄνω**. Upon the couches. Their soft texture is described in the words with which the Milesian or Samian traders would recommend them. 'They are softer than sleep.' See 5. 51, *Virg. E.* 7. 45, *Georg.* 3. 306. Tennyson, in the *Palace of Art*, uses the same comparison, but differently applied.

1. 130. **πυρρά**. The first down is still on his lips. Cp. 6. 3, and *Tibull.* 1. 8, 31

'iuvenis, cui levia fulgent

ora, nec amplexus aspera barba terit.'

1. 134. **ἐπὶ σφυρά**. So that the upper part of the dress, **κόλπος**,

would fall over the girdle and hang down to the ankles. Cp. Herod. 2. 85 αὐταὶ ἀνὰ τὴν πόλιν στρωφόμεναι τύπτονται ἐπεζωσμένοι καὶ φαίνουσαι τοὺς μαζούς.

1. 136. Here she repeats the κομμός or dirge for Adonis' departure.

1. 139. εἴκατι, i. e. in round numbers. Homer gives her nineteen, Il. 24. 496; Cicero Tusc. 1. 35 'filios Priamo septemdecim iusta uxore natos;'. Eur. Tro. 610 τέκνων ἁμῶν πρεσβύγενες, Hecuba calls Hector.

1. 141. Δευκαλίωνες, descendants of Deucalion; Hellen and Amphictyon were his sons.

1. 143. ἐς νέωτ', 'till next year.'

1. 145. The usual punctuation of this line is a colon at the end. In consequence of the article before χρῆμα it seems better to put the stop after σοφώτερον, 'the thing is clever enough.'

1. 147. Domestic duties, however, put an end to the good lady's pleasuring. Diocleides has not had his dinner, and no one can come near him when he is hungry, because he is 'all vinegar.' So we must say good-bye to Adonis.

1. 149. Beware of translating ἀφίκεν imperative. For the penultimate syllable of the 2nd aor. imper. is short. Lang translates it 'may you find us glad at your next coming.' Calverley also similarly, 'be housed 'mid welfare aye!' They have both apparently translated from the reading ἀφίκενεν. The sense is, 'Farewell, Adonis, as we fare when you visit us.'

IDYLL XVI.

THIS Idyll must have been written in Sicily, before Theocritus migrated to Alexandria, and before Hieron had been saluted as King after his defeat of the Mamertines at the river Longanus: i. e. between B. C. 274 and 270. The object of the Idyll was to obtain a recommendation or introduction to Hieron by means of some friend to whom it was written. The poet begins by complaining of the meanness of some princes, which disheartens all poetic energy; and proceeds to eulogize Hieron, and augur the future prosperity of Syracuse and the consequent glorification of Hieron by posterity. The dialect is partly Doric and partly Epic.

11. 1-4. The Muses being goddesses sing of the gods, poets being mortals sing of men.

1. 5. (But what is the good,) for who, &c.

γλαυκάν, 'brilliantly glancing.'

ὑπ' Ἡῶ, 'under the light of day.' There is no special reference here to the East, though some have suggested, taking also ll. 34 foll. into consideration, that there is a hint of shabby treatment by the Thessalian grandees.

1. 6. Χάριτας, 'my graces,' i. e. my poems. Cp. Pind. Ol. 9. 27

χαρίτων νέμομαι κᾶπον, κείναι γὰρ

ᾧπασαν τὰ τερπνά.

and Ol. 14. 5

χάριτες . . . σὺν ὕμνῳ γὰρ τά τε τερπνὰ καὶ

τὰ γλυκεῖα γίγνεται πάντα βροτοῖς.

πετάσας, 'opening' his arms, is perhaps more in accordance with the usage of the word than 'opening' his house.

ll. 10, 11. The rejected poems are put back into the chest: hence the personification of them sitting there in the attitude of despair with their heads resting on their knees: ψυχροῖς conveys the idea of poverty and desolation. Cp. Aristoph. Plut. 263

ψυχροῦ βίου καὶ δυσκόλου ζῆσιν ἀπαλλαγέντας.

1. 13. The question of l. 5 is repeated after the parenthetic description of the rejected poems. 'Who in the present day is there so disposed?' i. e. as *not* to reject them.

1. 16. ὑπὸ κόλπῳ. The fold (κόλπος), which hung over the girdle when the tunic was tucked up, was used as a pocket.

1. 17. 'And would not even rub off the rust of the money and give it one.'

1. 18. ἀπωτέρω, κ.τ.λ. Equivalent to 'Charity begins at home.' Conversely in Arist. Eth. 9. 8 γόνυ κνήμης ἔγγιον. The Latin proverb we find in Plaut. Trin. 5. 2, 30 'tunica pallio propior.'

1. 21. οὗτος does not refer to Homer, but to *ὁς ἐξ ἐμεῦ*, κ.τ.λ.

1. 24. ψυχᾶ. Cp. Luc. Evang. 12. 19, Hor. Od. 4. 7, 19, Aesch. Persae 827

ψυχῇ διδόντες ἡδονὴν καθ' ἡμέραν.

τὸ μὲν—τὸ δέ='part—part.'

1. 29. Cp. Hor. Od. 3. 1, 3; and below 17. 115.

1. 30. ἀκούσης, 'may be called.' So 'audio' is used in Latin.

1. 31. ψυχροῦ Ἀχέροντος. The long vowel in the fifth arsis of the line is not affected by the following word, if a four-syllable word is immediately connected with it, and especially if a proper name. So again 10. 28; 15. 102, 123; 16. 41; 22. 141; Virg. E. 2. 24. This is an imitation of Homer.

1. 32. τετυλωμένος, 'having the palms of the hands hardened' by

manual labour. Cp. Tennyson, 'labour and the mattock-hardened hand.'

l. 33. ἀχήν, nominative. The α is short in Aesch. Ag. 409, but this word appears to be from the Ionic ἡχήν.

ll. 34-57. Wealth and glory are unsatisfactory unless they are recorded by appreciating poets. A sentiment naturally common to poets. Cp. Hor. Od. 4. 8, 20-29; *ibid.* 9. 25-30.

l. 34. Antiochus, son of Echecratidas of Larissa, member of one of the most ancient families in Thessaly.

Aleuas, the first of the Aleuadae, also Thessalian. See Pind. Pyth. 10. 5

Πυθώ τε καὶ τὸ Πελλινναῖον
ἀπύει, 'Αλεῦα τε παῖδες.

l. 35. πένεσται. In Thessaly these corresponded to the Helots at Sparta.

l. 36. Σκοπάδῃσιν, another Thessalian noble family. Scopas was celebrated, as a prize-winner in the Olympic games, by Simonides, in a song, of which a fragment is preserved in Plat. Prot. 339 A ἄνδρ' ἀγαθὸν μὲν ἀλαθέως γενέσθαι χαλεπὸν, χερσὶ τε καὶ ποσὶ καὶ νόφ' τετράγωνον ἄνευ ψόγου τετυγμένον: they belong to the city of Kranon (l. 38) as the others did to Larissa.

l. 38. ἐνδιάσσκον, here transitive: but intransitive in 22. 44.

l. 39. Κρεώνδαις. The same family as Scopadae.

ll. 41, 42. Cp. Hor. Od. 2. 2, 17-28.

l. 43. ἔκειντο, without κε. 'They would now be lying.'

l. 44. ὁ Κήϊος. Simonides. Perhaps Theocritus particularly mentions him because he was patronized by the first Hieron, at the same time as Pindar and Bacchylides.

αἰόλα, in varied style: both ἐπινίκια and θρηνοί.

l. 46. Ἴπποι, e.g. Φερένικος, the racer of Hieron I, as Pind. Ol. 1. 18

ὅτε (ὁ Φ.) παρ' Ἀλφεῶ σῦτο
δέμας ἀκέντητον ἐν δρόμοισι παρέχων,
κράτει δὲ προσέμιξε δεσπότην
Συρακόσιον ἵπποχάρμαν βασιλῆα:

l. 48. Λυκίων. The chief of these were Glaucus, Sarpedon, and Pandarus.

l. 49. θήλυν ἀπὸ χροῖας, 'feminine in complexion: ' so ἀπὸ στέρνων 24. 79. Cynus, a son of Neptune, killed by Achilles. He was probably called Cynus from the whiteness of his hair, rather than said to be white because his name was Cynus.

l. 51. Odysseus—Eumaeus—Philoetius, &c., all from Homer's Odyssey, 14. 1 foll.; 20. 185 foll.; 21. 189 foll.

1. 59. χρήματα, opposed to κλέος. Their glory is increased after death by living poets, but their wealth is squandered by their successors.

1. 60. ἀλλὰ—γάρ, 'But (what can one do,) for,' &c.

1. 61. Cp. Virg. G. 2. 107.

1. 62. ὕδατι, for the ι long in arsis before νίζειν, cp. Hom. Il. 6. 425

ἀλλ' ὕδατι νίζοντες ἀπο βρότον αἵματόεντα.

To wash a brick, i. e. a mere lump of clay hardened in the sun, would of course only reduce it to liquid mud. Hence the proverb, common also in Latin, as Ter. Phorm. 1. 4, 6 'laterem lavem.' 'I may as well wash a brick.'

1. 63. παρελθεῖν, 'to go by.' Cp. 22. 85, and Hom. Il. 1. 131

μὴ κλέπτε νόφ' ἐπεὶ οὐ παρελεύσεαι οὐδὲ με πείσεις.

Hesiod, Theog. 613

Διὸς κλέψαι νόον οὐδὲ παρελθεῖν.

1. 68. ἔνθω, subjunctive in an indirect question. This can only occur when the verb would be subjunctive also in the direct form of the question: as here, ἔνθω is the interrogative subjunctive.

1. 71 foll. The world has not come to an end yet: there shall yet be some one to appreciate my talent. Hieron, of course, is in his mind's eye.

1. 75. ἡρίον Ἴλου. Hom. Il. 10. 415; 11. 166; 24. 349.

1. 76. Φοίνικες. The Carthaginians.

1. 77. ἄκρον σφυρόν, 'the extreme spur,' in the direction of Sicily.

1. 79. σακέεσσι. These wicker shields were called γέρρα. Cp. Virg. Aen. 7. 632.

1. 83. Ἐφυραίων, literally Corinthian, from Ephyre, the old name of Corinth. See on 15. 91.

1. 84. Λυσιμελείας. See Thuc. 7. 53. A mere near Syracuse.

1. 87. ἀριθμητοὺς ἀπὸ πολλῶν, 'countable (i. e. few), instead of many:' with diminished numbers. Cp. Hor. A. P. 206.

1. 93. 'May the cows flocking to their stalls hurry on the traveller in the twilight:' i. e. by occupying the whole road force him to quicken his pace.

σκνιφαῖον = κνεφαῖον, from κνέφας. Cp. Hor. Od. 4. 5, 16.

1. 95. πεφυλαγμένος, perfect middle, 'watching.' How much more at home the poet seems in these few lines descriptive of peaceful country life!

1. 96. An idea first used by Homer, Od. 16. 24, then by Bacchylides, Frag. 9

ἐν δὲ σιδαροδέτοισι πόρπαξιν
αἰθᾶν ἀραχνᾶν ἱστοὶ πέλονται.

1. 97. διαστήσαιντο, 'set the threads apart' or at intervals.

1. 100. Cp. Ov. Met. 4. 57

'ubi dicitur altam

coctilibus muris cinxisse Semiramis urbem.'

1. 104. Ἐτεόκλειοι. So called because Eteocles, king of Orchomenus, was, according to the legend, the first person who sacrificed to the Charites. He is of course distinct from the better-known Eteocles, the brother of Polynices and Antigone.

This is the Orchomenus in Boeotia called Minyean after Minyas one of its kings, to distinguish it from Orchomenus in Arcadia.

1. 105. Erginus overcame the Thebans and exacted tribute from them, from which they were delivered by Hercules.

1. 107. σύν, not 'in company with' but 'by help of.'

IDYLL XVII.

THIS Idyll contains the praises of Ptolemy Philadelphus, and of the island of Cos, his birthplace; and is written entirely in the Epic style. It was no doubt written some time between B. C. 270 and 266, after Theocritus had migrated to Alexandria from Sicily. Having failed to win favour with Hieron, he was desirous now of ingratiating himself with Ptolemy II. The poem is decidedly inferior to the general style of Theocritus, and has been considered by some critics unworthy to be reckoned among his writings.

11. 1 foll. As Jupiter is the first among gods, so is Ptolemy the first among men. For this commencement, cp. Virg. E. 3. 60, Hor. Ep. 1. 1, 1, and Milton, Paradise Lost, 5. 165

'Him first, Him last, Him midst and without end.'

11. 9 foll. As the woodman entering the thick forests of Ida doubts which tree he shall first cut down, so I am embarrassed by the number of subjects upon which I can praise Ptolemy.

1. 11. πάρα for πάρεστι.

1. 13. οἶος μὲν. Here we have the praises of Ptolemy Soter, the son of Lagus and father of Philadelphus; to which corresponds οἷα δέ below 1. 34, the praises of Berenice. οἶος and οἷα both depend upon πάρα εἰπεῖν 1. 11.

1. 16. **πατήρ**, i. e. Jupiter.

1. 17. As each god had a separate chamber in Olympus, so on earth a separate shrine was allotted to each in the temple of Jupiter. Cp. Hom. II. 1. 607.

1. 19. **αἰολομίτραις**. The **μίτρα** or tiara of the Persians was a tall, pointed cap. See Herod. 7. 61.

1. 20. **κενταυροφόνοιο**. See on 7. 149.

1. 24. Cp. Apoll. Rhod. 4. 872

*ἄμβροσίνῃ χρίσκε τέρεν δέμας, ὄφρα πέλοιτο
ἀθάνατος καὶ οἱ στυγερὸν χροὶ γῆρας ἀλάλκοι·*

and 15. 108.

1. 25. **νέποδες**. This word is used by Homer, Od. 4. 404, where seals are called **νέποδες καλῆς Ἀλοσύδνης**: upon which passage Eustathius comments, *νέπους κατὰ τινὰ γλῶσσαν, ὁ ἀπόγονος*. It was used in this sense by the Alexandrines, as though connected with the Latin 'nepos.'

1. 26. **ἄμφοῖν**, i. e. Alexander and Ptolemy. By **Ἡρακλείδας** is meant Caranus, the most ancient king of Macedonia, who was said to be a descendant of Hercules.

1. 28. **τῷ**, 'wherefore.' Cp. Hor. Od. 4. 8, 30.

1. 30. **τῷ μὲν**. Hercules makes his two descendants act as his squires or valets.

1. 32. **λευκοσφύρου**. The epithet is **καλλίσφυρον** in Hom. Od. 11. 602; cp. 28. 13.

1. 34. See on 15. 107, and above on 1. 13.

1. 37. Similarly Aesculapius, in an epigram of Crinagoras, is said to have endowed Praxagoras with the healing art:

*αὐτός σοι Φοῖβοιο πᾶς λαθικηδέα τέχνης
ἰδμοσύνην, πανάκη χεῖρα λιπηνάμενος,
Πρηξαγόρη, στέρνοις ἐνεμάξατο. Anthol. Plan. iv. 273.*

1. 41. **ἐπιτρέποι**. 'So may a man entrust the care of all his house to his children,' i. e. whenever he has a loving wife.

1. 46. **ἐνεκεν**, 'owing to you.'

1. 49. See the description of Charon and his ferry in Virg. Aen. 6. 298 foll.

1. 50. **ἴδς** = **σάς**. So again, 22. 173: **σφετερός** for **ἐμός** occurs 25. 163.

1. 53. **Ἀργεῖα**, i. e. Deipyle. **κυάνοφρυ**, see 3. 18. Diomedes is called Calydonian because Tydeus originally came from that city.

1. 64. **ὀλόλυξεν**, 'shouted for joy.'

1. 66. **ὄλβιε**. Observe the attraction of the predicate into the vocative.

Similarly Eurip. Tro. 1221

σὺ δ' ὦ ποτ' οὔσα καλλίνικε μυρίων
μῆτερ τροπαίων

and Virg. Aen. 2. 282.

1. 67. κυανάμπυκα: so also Pindar, Frag. 5 κυανάμπυκα Θήβαν.

1. 68. The neighbouring promontory Triopium shared in the honour of the island of Cos, the birthplace of Ptolemy, just as the neighbouring island of Rhenea shared the honour of Delos, the birthplace of Apollo.

1. 70. Thucydides, 3. 104, relates how Polycrates joined this island to Delos with a chain, in honour of Apollo.

1. 73. μέλοντι. Cp. Hor. Od. 1. 12, 50.

1. 75. γεινόμενον ταπρῶτα, 'from the moment of his birth.' So Callim. Hymn. Di. 23

γυναῖκες . . . ᾗσι με Μοῖραι
γεινομένην τὸ πρῶτον ἐπεκλήρωσαν ἀρήγειν.

Cp. Hor. Od. 4. 3, 1 foll.

1. 79. See on 16. 31.

1. 80. Egypt, watered and fertilized by the inundations of the Nile, excels the other numerous countries which are fertilized by rain.

11. 80-84. $300 + 3000 + 30000 + 3 + 3 + 3^3 = 33333$. The number is made up from the mystic number 3; but is not far from the truth according to Diodorus Siculus, who says that in the reign of Ptolemy Soter the towns of Egypt numbered 30,000. Cp. Plat. Rep. 587 D, where, in a fanciful comparison of the happiness of the kingly-minded man with that of the despot, the ratio is calculated as ἑννεακαῖκοσι-καῖεπτακοσιοπλασιάκῃς, (729 : 1)—729 being the 6th power of 3.

1. 86. ἀποτέμενεται, 'cuts off for himself,' 'claims.'

1. 92. ἀνάσσονται, followed by the dative, as Hom. Od. 4. 177

ἀνάσσονται δ' ἐμοὶ αὐτῷ.

1. 97. Cp. Id. xv. 47. It is worth while to quote Herodas, Mim. 1. 26 foll. describing the advantages of a residence in Egypt—

κεῖ δ' ἐστὶν οἶκος τῆς θεοῦ· τὰ γὰρ πάντα
ὔσσ' ἔστι κου καὶ γίνετ' ἔστ' ἐν Αἰγύπτῳ—
πλοῦτος, παλαίστρη, δύναμις, εὐδία, δόξα,
θέαι, φιλόσοφοι, χρύσιον, νηνίσκοι,
θεῶν ἀδελφῶν τέμενος, ὁ βασιλεὺς χρηστός,
μουσῆιον, οἶνος, ἀγαθὰ πάνθ' ὅσ' ἂν χρήζῃ.

1. 98. πολυκῆτεα. Cp. Seneca, Quaest. Nat. 4. 2, 11 'Nilus belluas marinis magnitudine vel noxa pares educat.'

1. 105. τὰ δέ, 'some' besides the πατρῷα of the preceding line.

1. 107. Cp. Hor. Sat. 1. 1, 33 foll.

1. 109. αἰὲν ἀπαρχομένοιο, 'because he is constantly offering to them first-fruits.'

1. 112. We learn from Athenaeus that the Dionysiac festivals were celebrated in this reign at Alexandria with great magnificence.

1. 115. See on 16. 29.

1. 118. τοῦτο. This fame, this

ὀπιθόμβροτον αὔχημα δόξας
οἶον ἀποιχομένων ἀνδρῶν δίαίταν μανύει
καὶ λογίοις καὶ αἰδοῖς. Pind. Pyth. 1. 92.

But their riches and the spoils of Troy have perished.

1. 120. Cp. Catull. 3. 11

'Qui nunc it per iter tenebricosum
illuc, unde negant redire quemquam;'

and Shakespeare, Hamlet, Act 3. Sc. 1

'The undiscovered country, from whose bourne
No traveller returns.'

1. 121. 'He is the only one who either in past or present time has dedicated altars to his mother as well as his father.'

ὧν, κ.τ.λ., literally, 'those of whose yet warm footsteps the ground being trodden upon receives the impression.'

1. 125. ἱδρυσεν, 'set up statues of them.' Cp. Hor. Od. 4. 1, 20. The statues of Minerva at the Parthenon, and Jupiter Olympius, the work of Phidias, were similarly ivory and gold.

From the mention in the passage of Herodas, quoted above, of θεῶν ἀδελφῶν τέμενος, it would seem that Ptolemy III, surnamed Euergetes, erected a temple to his father Philadelphus and his mother Arsinoe.

1. 131. A cunning piece of flattery. Juno was sister as well as wife of Jove: so was Arsinoe of Ptolemy.

1. 137. ἐκ Διός. So the poet ends with Jupiter, as he began.

IDYLL XVIII.

AN Epithalamium, or marriage-song for the nuptials of Menelaus and Helen. In this Idyll, Theocritus has been accused of having borrowed ideas and words in several places from Stesichorus and Sappho.

Compare the Epithalamia of Catullus, 61 and 62.

1. 1. The reading of this line must be left as it stands here, until at all events some better alteration than ἐν ποκα τῇ Σπάρτῃ, suggested

by Briggs and received by Paley, may be deemed universally satisfactory. It is highly improbable that so simple a word as *τᾶ* should ever have been altered to *ἄρα*: so that if *ἄρα* cannot be considered right, we must imagine that in the words *ποκ' ἄρα* some epithet of *Σπάρτα* has been concealed.

ἄρα, supposing it to be right, is used in the same way as in 22, 27, as if to introduce some story, or episode: as we say, 'Well then, so,' &c. So this may have been an episode intended to be introduced into a longer poem. We are told moreover by Schneidewin that the Epithalamium of Stesichorus was episodical, and that Theocritus has copied not only his matter but his manner, and begun with *ἄρα*.

ξανθότριχι. *ξανθός* in Homer is a common epithet of Menelaus.

1. 2. *ὑάκινθον*. See on 10. 28.

1. 3. *νεογράπτω*, 'recently decorated.'

1. 4. *μέγα χρῆμα Λακαινᾶν*. So

μέγα χρῆμα τῆς ἐμπίδος Aristoph. Lys. 1030;

σὺς χρῆμα γίνεται μέγα Herod. 1. 36. Translate here, 'fine strapping Spartan girls:' their athletic propensities are referred to in l. 23.

1. 5. *Τυνδαριδᾶν τὰν ἀγαπατάν*, 'the best beloved of Tyndarus' daughters.' *κατεκλάξατο*. Cp. *ἀποκλάσας* 15. 77, and observe the difference of voice; *ἀποκλάσας* referring to the shutting the bride away from the others, and *κατεκλάξατο* to shutting her in with himself.

1. 9. *πρωῖξέ*, 'before the usual time.' So Hom. Od. 15. 393

οὐδέ τί σε χρὴ

πρὶν ὥρῃ καταλέχθαι.

γαμβρέ, literally, 'son-in-law,' used for bridegroom here and 15. 129.

12. *αὐτόν*, 'by yourself,' i.e. you ought not so early to have separated Helen from us her playmates.

1. 14. *ἐπεί*, κ.τ.λ. You need not have been in such a hurry to take her from us, since she is yours now for years to come.

ένας, 'the day after to-morrow.'

1. 15. *νυός*, literally, 'daughter-in-law,' used for bride 15. 77. On the rhythm of the line, see Preliminary Remarks, pp. xx, xxi.

1. 16. Here are traces of Sappho,

ὄλβιε γαμβρέ, σοὶ μὲν δὴ γάμος ὥς ἄραο

ἐκτετέλεστ', ἔχεις δὲ πάρθενον ἂν ἄραο.

Bergk. Anth. L. p. 373.

ἐπέπταρεν. Cp. Catull. 45. 17

'Hoc ut dixit, amor, sinistram ut ante,
dextram sternuit approbationem;'

and Propert. 2. 3, 24

'Aureus argutum sternuit omen Amor;'

Hom. Od. 17. 545

οὐχ ὀράας ὃ μοι νῆδος ἐπέπταρε πᾶσιν ἔπεσσι;

It appears that a sneeze was a lucky omen, if (we gather from the quotation from Catullus) it was on the right hand. Sneezers were even in ancient times saluted with the words Ζεῦ, σῶσον—and this custom holds to this day in almost every country.

1. 17. ὥς ἀνύσαιο, ‘that you might gain your object.’ Cp. 5. 144.

1. 21. The letter cut off in τέκοιτ’ is ε.

1. 24. Of the Spartan maidens’ athletic habits Aristophanes says,

ἄτε πῶλοι ταῖ κόραι

παρ τὸν Εὐρώταν

ἀμπάλλοντι πυκνὰ ποδοῖν ἀγκονιῶαι. Lys. 1308;

and in Plat. Lyc. 14 Λυκούργος τὰ μὲν σώματα τῶν παρθένων δρόμοις καὶ πάλαις καὶ βολαῖς δίσκων διεπόνησεν.

1. 25. οὐ Δᾶν seems scarcely appropriate in the mouths of Spartans, being a Sicilian affirmation. Meineke’s alteration to τάων οὔτις is much more probable.

11. 26, 27. In these two lines there is considerable doubt about the text: and the alterations by conjecture are innumerable. Let us first consider the general structure of the six lines 26–31. There are two separate comparisons of Helen; one in the first tristich, of the bright cheerfulness of her beaming beauty, where the repetition of the verb διαφαίνω shows the point of the comparison: the other of the graceful elegance of her stature and carriage, pointed by the repetition of κόσμος. Moreover, there are in each comparison two objects to which Helen is compared: in the latter tristich these are κυπάρισσος and ἵππος: in the former they are apparently Ἄως and ἔαρ. What then are we to make of πότνια νύξ? Mr. Hicks, in the Journal of Philology (Vol. xiii. No. 25), contends that νύξ must be retained, to balance χερμῶνος, and suggests the reading

πότνιά τοι νύξ, λευκόν, κ.τ.λ.

translating thus—‘Lovely the face of rising dawn when she beams on thee, reverend Night.’ I cannot accept this, but think that νύξ may be dispensed with, since it can only be retained as a vocative case. Meineke’s reading, adopted by Paley, and given in the foot-notes, makes very good sense, but cannot be considered otherwise satisfactory.

[It is noticeable that we have 12 lines here which separate themselves naturally into 2 pairs of tristichs, apparently to be sung alternately in semichorus: the first pair referring to Helen’s personal beauty, and the second to her accomplishments.]

1. 29. Cp. Virg. E. 7. 65; 5. 32.

1. 30. *κυνάρισσος*. See II. 45; 22. 41. They are called by Martial 'aeriae cupressi.'

1. 32. *ἐς τάλάρως πανίσδεται*. This refers to the preparation of the wool before commencing the weaving. Cp. Claud. Eutr. 2. 382

'Non alius lanam purgatis sordibus aequē
præbuerit calathis; similis nec pinguia quisquam
vellera per tenues ferri perducere rimas.'

1. 33. Cp. Plat. Phaedr. 268 ἴδε καὶ σύ, εἰ ἄρα καὶ σοι φαίνεται δι-
στηκὸς αὐτῶν τὸ ἥτριον (the warp) opposed to κρόκη the woof.

1. 34. *κελέοντων*, the upright side-posts, which, together with the *jugum* (yarn-beam) formed the whole framework of the loom. See Dict. Ant. art. *Tela*. The work was cut away from these when finished. Cp. 15. 35.

1. 37. This refers to the supposed emanation of love from the eyes. Of the absence of this, speaking too of Helen, Aesch. Ag. 418

ὀμμάτων ἐν Ἀχηνίαις ἔρρει πᾶσ' Ἀφροδίτῃ.

1. 38. Here the whole chorus of maidens sing together again; and from here to the end we have some lines which may rank among the choicest of the bucolic style.

οἰκέτις, 'a housewife'; you have lost your maiden independence.

1. 39. *δρόμον*. Our racing-ground by the banks of Eurotas.

1. 43. *λωτῶ*: a different Lotus from that mentioned in 24. 45, as is shown by the epithet *χαμαὶ αὐξομένοιο*. See Virg. G. 2. 84. This Lotus is mentioned Hom. Od. 4. 602, where Menelaus is said to rule a country rich in Lotus: it is probably the plant called *Melilotus officinalis*, a herbaceous plant with pale yellow flower; which when dry has a very sweet fragrance. It is said that Gruyère cheese owes its flavour partly to this flower, which is common in those mountain pastures.

1. 44. *σκιερὰν πλατάνιστον*. Cp. Virg. G. 4. 146, Hor. Od. 2. 11, 13, and Hom. Il. 2. 307. All these testify to the luxury of the shade of the plane-tree, under which all out-door lounging in summer necessarily took place. Socrates and Phaedrus converse beneath its shade, Plat. Phaedr. 229 A.

1. 46. They would anoint the tree, held sacred to Helen.

1. 47. 'Incisae servant a te mea nomina fagi,
et legor Oenone falce notata tua.'

Ov. Her. 5. 21.

'Scribitur et vestris Cynthia corticibus.'

Prop. 1. 18, 22.

1. 49. Here again are traces of Sappho,

χαῖρε, νύμφα, χαῖρε, τίμιε γαμβρέ, πολλά.

Bergk. Ant. L. p. 272.

l. 55. Cp. 24. 7.

l. 56. The custom was to have a second chorus or serenade early in the morning: so these twelve Spartan maidens promise to return at daybreak.

l. 58. Cp. Catull. 61 and 62, *passim*.

IDYLL XIX.

THIS elegant epigrammatic morsel is by general agreement ascribed to Bion or Moschus rather than to Theocritus. There are several imitations, the best known of which is among the poems ascribed to Anacreon, and has more merit than this. See Appendix, p. 241.

l. 4. ἐπάταξε, 'stamped upon.'

l. 6. ἀλικά. A change to the direct narration. He holds up his swollen fingers, crying, 'See! what ugly wounds!'

l. 8. ὄς is a correction of Valckenaer's for χῶ, and ἔφvs of Meineke's for ἔγς.

IDYLL XXI.

A DIALOGUE between two fishermen, who wake before daylight in their wretched hovel. One tells a dream that he has just had about catching a golden fish and making a vow that he would give up his occupation. The other advises him to continue, because dreams will not feed him.

This Idyll has been condemned as spurious with scarcely adequate reason. The detailed description, from l. 8 to l. 15, of all the instruments of their craft has been considered unlike Theocritus. It is the only one of his Idylls in which fishermen are the principal characters. Two mimes of Sophron on the same subject are mentioned by ancient writers.

The text of this Idyll is the most corrupt of any; and has consequently invited an overwhelming number of conjectures more or less hazardous.

l. 1. This line expresses our own proverb, 'necessity is the mother of invention.' Poverty, in Aristoph. Plut. 533, says,

τὸν χειροτέχνην ὥσπερ δέσποιν' ἐπαναγκάζουσα κάθημαι
διὰ τὴν χρεῖαν καὶ τὴν πενίαν ζητεῖν ὁπόθεν βίον ἔξει·

and Plant. Stich. 1. 3, 24

'Paupertas . . . omnes artes perdocet, ubi quem adtiguit.'

1. 4. With ἐπιψαύουσι understand ὕπνου. There are several conjectural emendations, e. g. ἐπημύουσι which Hermann offers.

νυκτός, 'by night.'

1. 7. In an epitaph in the Anthol. Pal. 7. 295 a fisherman is said to have died

ἐν καλύβῃ σχοινίτιδι λύχνος ὁποῖα.

1. 8. τοίχῳ φυλλίνῳ. The side of the hut which was made of rush and boughs of trees interwoven.

1. 9. καθαθίσκοι. The *creels* for carrying their fish in.

1. 10. δέλητα. This is the best of the very numerous conjectures: it is the plural of δέληρ, a contracted form of δέλεαρ, 'a bait.' The general readings are τε λῆγα, τε λῆδα, and the like.

φυκιδέοντα, probably 'consisting of sea-weed,' for it was supposed that fish fed upon this. Oppian (de Pisc. 3. 414 foll.) describes the manner of catching σάλπαι by baiting a place previously with stone covered with sea-weed, and when the fish had gathered round this in numbers,

τῆμος ἐπεντύνει κύρτου δόλον.

1. 11. κύρτοι. These were traps of wickerwork, resembling what are now called 'lobster-pots,' or 'weels,' in which the fish were caught as they flocked to suck at the sea-weed with which the stones placed inside to sink them were covered. A parrot's cage, in Anth. Pal. 9. 562, is called λυγοτευχέα κύρτον.

λαβύρινοι were of a similar nature.

1. 12. κῶπα. The reading of Ziegler and Meineke for κῶας.

γέρων, see on 7. 17.

1. 13. φορμὸς βραχύς, i. e. εἴματα, πῦσοι. But the latter is an unknown word. See footnotes to text.

1. 14. Cp. Plaut. Rud. 2. 1, 5

'Hisce hami atque hae harundines sunt nobis quaestu et cultu.'

πόρος, the usual reading is πόνος. See Ov. Met. 3. 586

'limoque solebat et hamis

decipere, et calamo salientes ducere pisces:

ars illi sua census erat.'

1. 15. This line has been well altered to the present text from οὐδεὶς οὐ χύτραν, κ.τ.λ. 'Their threshold had neither door nor dog' for protection.

1. 16. The old reading here was

πάντ' ἐδόκει τήνας ἄγρας, πενία σφιν ἑταίρα.

The emendation of the former half of the line is due to Reiske, that of the latter to Ahrens, who quotes in support of it from Anthol. Pal. 9. 654

κερδαλέους δίζεσθε δόμους λήϊστορες ἄλλους,
τοῖσδε γὰρ ἐστὶ φύλαξ ἔμπεδος ἡ πενία.

1. 20. δέ, in apodosis, 'when,' or 'then.' Cp. Herod. 5. 40 ἐπεί, κ.τ.λ., σὺ δὲ ταῦτα ποίει. So Tacitus uses 'nondum . . . et.'

1. 22. Cp.

ὦ Ζεῦ βασιλεῦ, τὸ χρῆμα τῶν νυκτῶν ὅσον.

Aristoph. Nub. 2.

1. 25. μὴ λαθόμεν. 'Surely I did not deceive myself?' i. e. it is not morning yet, I suppose?

1. 26. καιρός, not χρόνος. He means, 'the prescribed season' cannot alter its normal course.

1. 32. Here is another line of very doubtful reading. That of the text, adopted by Ahrens and Meineke, seems most intelligible, and gives the meaning—'a shrewd and sensible conjecture is the nearest approach to the interpretation of a dream.' Cicero says that there is a Greek saying with this purport, 'bene qui coniiciet, hunc vatem perhibebo optimum' De Div. 2. 5. The saying is found in Eur. Frag. 944 μάντις ἄριστος ὅστις εἰκάζει καλῶς. Cp. also Eur. Hel. 857, Aesch. Pers. 226.

1. 36. ἀλλ' ὄνος. This is the nearest reading to the ἄλλονος of the MSS. It is to be interpreted as follows—the fisherman is complaining of wakefulness, and he compares his condition to two things as emblems of wakefulness; to a donkey in a thorn-bush, and to the light in the Town Hall, whose perpetual flame was sacred. The former of these similes seems strange to us; but it may have been a common saying in those days. If it is to be altered, might we read ἀλλ' ὁ νόσφι κάμων? But we must bear in mind that ὄνος is also the name of a fish: so that the saying may be equivalent to 'a fish out of water'—or, in Mr. Miller's expressive language ('Pickwick Papers'), 'a dolphin in a sentry-box.'

1. 37. ἀγρυπνίαν. This word, then, becomes intelligible, which the usual αἰὲν ἄγραν was not.

1. 38. This, which is the MS. form of this line, appears hopeless. Any one is at liberty to make what he can out of it.

1. 40. οὐκ ἦν μάν, 'not that I was sleepy from having overeaten myself.'

1. 41. ἐφειδόμεθ'. A delightful euphemism for having a poor dinner.

1. 44. τῶν τραφερῶν, 'one of the well-fed fish.' I dreamed of a large-sized fish and an exciting contest, just as a sleeping dog dreams of

chasing *bears*; for the reading ἄρκτον (from Ahrens) is evidently better than the old ἄρτον or ἄρτω. Cp. Tennyson, 'Locksley Hall,'

'Like a dog he hunts in dreams;'

and in 'Lucretius,'

'As the dog

With inward yelp and restless forefoot plies

His function of the woodland;'

which idea comes from Lucr. de R. N. 4. 991

'Venantumque canes in molli saepe quiete

iactant crura tamen subito,'

where he is proving that waking instincts are reflected in dreams.

Observe the unusual acc. ἰχθύα for ἰχθύν.

1. 48. περικλώμενος, 'bending forward;' a somewhat doubtful reading. See footnotes to text.

1. 49. πῶς μὲν ἔλω. This μὲν is utterly feeble. πῶς ἔλω would be a direct deliberative question. The other reading, πῶς κεν ἔλω, presents too anomalous a construction, especially after a historic tense, which would require ὅπως ἔλοιμι. Query, πῶς ξυνέλω?

1. 50. Here are described the angler's artifices: first he makes his fish feel the hook, so as to induce it to show fight and tire itself, and lets it take the line out; then, when it is tired, he hauls it in.

1. 52. ἦνυσσά δ' ὦν, the emendation of Scaliger for ἦνυσ' ἰδῶν. 'And so, then, I finished the struggle.'

1. 56. ἐλών. So I have ventured to alter the usual ἐγών.

1. 58. Here again our text exhibits, as in l. 38, the MS. unintelligible reading. Paley's reading (as in footnote) makes good sense; because the fisherman was fishing from the shore: he therefore says, 'I proceeded to draw my boat towards the shore by its ropes,' because he intended to have no more to do with the sea.

1. 59. οὐκέτι. We should expect μηκέτι, but ὥμοσα οὐκέτι may be taken as equivalent to οὐκέτι ὥμοσα. So, in the use of οὐ φημι, the force of the negative belongs to the verb of the objective clause. See Paley on Eur. Hel. 836

τί φῆς; θανείσθαι κοῦποτ' ἀλλάξειν λέχη;

1. 63. The weakness of these last five lines is painfully evident. The pronoun σὺ is three times used without the slightest emphasis attaching to it. This weakness confirms the case of those who deny that Theocritus was the author of this Idyll.

IDYLL XXII.

THIS is a kind of imitation of the old Epic hymns. Theocritus, when settled in Alexandria, seems to have given up the pastoral style, and tried his hand at various other styles. He is accused, though without sufficient reason, of too close imitation of the Hymns of Callimachus. He here describes two exploits of the Tyndaridae; one of Pollux conquering the giant Amycus in a boxing-match, another of Castor killing Lynceus.

1. 2. These accomplishments of the Twins are universally celebrated. Cp. Hom. Il. 3. 237

Κάστορά θ' ἰππόδαμον καὶ πύξ ἀγαθὸν Πολυδεύκεα·

and Hor. Od. 1. 12, 25 foll.

φοβερόν, 'a terrible fellow to provoke to a boxing-match.'

1. 3. See a description of 'caestus' in Virg. Aen. 5. 401 foll., where Eryx appears armed with

'Geminos immani pondere caestus,'

which were made of the conventional seven bulls' hides,

'ingentia septem

terga boum plumbo insuto ferroque rigebant.'

1. 5. Leda was daughter of Thestius.

1. 6. ἐπὶ ξυροῦ, 'on a razor's edge,' a common expression for extreme peril.

1. 7. So the Great Twin Brethren are the deliverers at the battle of the Lake Regillus. See Macaulay's 'Lays of Ancient Rome.'

1. 8. Their office of protecting sailors is also constantly mentioned. Cp. Hor. Od. 1. 3, 2; 12, 27 foll.; 4. 8, 32; 3. 29, 64; Acts 28. 11.

οὐρανοῦ ἐξανίοντα. If this is correct, it must mean 'rising up from the horizon.' But Meineke's conjecture οὐρανὸν εἰσανιόντα seems preferable.

1. 9. βιαζόμεναι, 'in spite of' the storms foretold by the rising and setting of certain stars. See on 7. 53. Cp. Herod. 9. 41 τὰ σφάγια βιάεσθαι.

1. 10. οἱ δέ, i.e. the gales.

1. 12. ἐς κοίλαν, into the interior of the hull of the ship, crushing in the bulwarks.

1. 13. ἄρμενα. See 13. 68.

1. 16. ἀρρήκτοις. In imitation of Homer's ἄρρηκτος νεφέλη, 'impenetrable.'

1. 18. Observe the usual omission of the preposition *σύν* with the pronoun *αὐτός*.

1. 19. *ἀπολήγοντ'*. Remark the *ο* lengthened before the liquid. So in the same word, Hom. Od. 19. 166

οὐκ ἔτ' ἀπολήξεις τὸν ἐμὸν γόνον ἐξερέουσα;

Cp. Hor. Od. 1. 12, 30

'Concidunt venti fugiuntque nubes.'

1. 21. *ὄνων ἀνὰ μέσσον*, 'between the Aselli.' These are two stars in the constellation Cancer, between which is the small cluster Praesepe, called here *ἀμαυρὴ φάτνη*, 'the faint crib,' because only seen in very clear weather. Aratus thus describes it,

σκέπτεο καὶ φάτνην· ἥ μὲν τ' ὀλίγη εἰκυῖα

ἀχλύϊ, βορρείῃ ἐπὶ Καρκίνῳ ἡγηλάζει·

ἀμφὶ δέ μιν δύο λεπτὰ φαεινόμενοι φορέονται

ἀστέρες

καὶ τοὶ μὲν καλέονται Ὀνοί, μέσση δέ τε φάτνη.

Diosem. 861 foll.

1. 27. *ἡ μὲν ἄρα*. See on 18. 1. Introduction of an Episode. This story is related in the commencement of Apollonius Rhodius, Argonaut. 2, who, however, places the scene on the shore of the Propontis, before the ship came to the Symplegades. Cp. 13. 22, where there seems to be possibly some confusion about the geography.

1. 29. *Βέβρυκας*. The second syllable is long in Apoll. Rhod. except in a single instance.

1. 33. Cp. 13. 33: *πυρεῖα*, according to the Schol. on Apoll. Rhod. Arg. 1. 1184, were pieces of wood. Cp. Hom. Hym. Merc. 111

'Ερμῆς τοι πρῶτιστα πυρήϊα πῦρ τ' ἀνέδωκε.

Philoctetes (Soph. Phil. 296) and Achates (Virg. Aen. 1. 174) use flints.

1. 34. *οἰνωπός*, 'ruddy.' The same epithet is applied by Euripides to the human cheek. *οἰνωπὸν γένυν* Phoen. 1160, and Bacch. 438.

1. 36. *θεεύμενοι*. Observe the Epic form. So again in 25. 108.

1. 37. Theocritus here comes out for a few lines in his natural style of description, so favourable an opportunity presenting itself.

1. 42. *φίλα ἔργα*. Homeric usage of Digamma. So also *μέγα ἔργον* 1. 118. Cp. 25. 37 *σάφα εἰδώς*, and *ibid.* 40 *μέγα εἶδος*. Also 17. 13 and 18.

1. 43. *ἔαρος λήγοντος*. This agrees with 13. 25, where this Argonautic expedition is said to have been set on foot in the later spring.

1. 45. *τεθλασμένος οὔατα*. The usual appearance of prize-fighters in all ages. Cp. Mart. 7. 32, 5

'fracta aure magister,'

the teacher of boxing. Cp. Plat. Protag. 342 B *ὦτά τε κατάγνυνται*

μιμούμενοι αὐτοὺς καὶ ἱμαντας περιελίσσονται, and Gorg. 515 Ε τῶν τὰ ὦτα κατεαγόντων, in both of which places the words are used to denote people who imitated the Spartan manner of life and assumed in every possible way the character of the athlete.

ll. 46 foll. 'His huge chest was arched convexly, ay and his broad back too, with iron flesh, like a colossus of hammered metal.' Mr. E. A. Gardner, in the New Edition of Dr. Smith's Dictionary of Antiquities (Vol. ii. 690 b.), finds fault with the use of σφυρήλατος here, as being inapplicable to any material but gold.

l. 48. Cp. 25. 149 of the muscular development of Hercules. Here the rounded appearance of the projecting *biceps* muscle is compared to that of a smooth round waterworn pebble. It is possible that Tennyson had this in mind in the following passage in 'Idylls of the King' (Enid 76)

'Arms on which the standing muscle sloped
As slopes a wild brook o'er a little stone,
Running too vehemently to break upon it.'

l. 50. Cp. Hor. Od. 3. 29, 36.

l. 52. ἐκ ποδεώνων, 'by the paws,' or rather by those ends of the hide where the paws were. So Claudian describes Bacchus in a tiger's skin,
'quem Parthica velat
tigris, et auratos in nodum colligit ungues.'

Pros. Rapt. I. 16.

l. 54. Contrast throughout this Stichomythia the courteousness of Pollux with the surliness of Amycus, and remark the play on the words χαῖρε, and θάρσει. Pollux addresses the giant, 'good-morrow, friend,' who answers, 'How is it good-morrow with me,' &c. Cp. Eur. Hec. 426

ΠΟΛ. χαῖρ', ὦ τεκοῦσα, χαῖρε Κασσάνδρα τέ μοι.

ἘΚ. χαίρουσιν ἄλλοι, μητρὶ δ' οὐκ ἔστιν τόδε.

l. 55. Observe μή, not οὐ. 'Any men whom I have never seen before.' Lat. 'quos nunquam viderim.'

l. 56. φάρσει, 'reassure yourself.'

μή φάθι λεύσσειν is the same as οὐ λεύσσεις.

l. 57. θαρσέω, 'Oh! I've assurance enough, thank you!'

l. 59. τῆς σῆς γε. 'At any rate I'm not trespassing on your land,' as you are on mine.

l. 60. ἔλθοις. 'Well, I hope you will come.'

l. 61. The conjunction of imperative mood with indicative, and negative sentence with affirmative, makes this an awkward line to translate: 'Let's hear no more of your entertaining me, for I have no entertainment ready for you.'

For ἐν ἐτοίμῳ, see below, l. 212.

l. 62. δαιμόνι, pleasantly insinuating, with a shrug of the shoulders, 'But, my good Sir.'

l. 63. γνώσεαι, 'a threat,' see 26. 19.

τέρσει. I incline to the opinion of Buttmann and Meineke, that this is a future, as if from τέρρω. The sentence requires a future.

l. 65. So Apoll. Rhod. Arg. 2. 12 foll.

οὐ τίνα θέσμιόν ἐστιν ἀφορμηθέντα νέεσθαι

ἀνδρῶν ὀθνείων ὅς κεν Βέβρυξι πελάσση

πρὶν χεῖρεσσιν ἐμῇσιν ἐὰς ἀνὰ χεῖρας ἀεῖραι.

l. 66. ὄμματα δ' ὀρθά. These words are a puzzle, and have given rise to numberless conjectural emendations. Pollux asks if they are to fight the fair boxing-match, or to allow also all the tricks of the pancratium: these, as we see in 24. 112, were indulged in when the combatants were down: so ποσσὶ θένων σκέλος refers, apparently, to the tripping up which preceded the bear-fighting on the ground. There appears to be some word or words still undiscovered in ὄμματα δ' ὀρθά: possibly some reference to *gouging*.

l. 67. σφετέρης. Here put for σῆς. It is used also for the first person in 25. 163, and for the third in l. 209.

l. 68. συνερίσω. 'Clench' my fists. Cp. Id. 25. 266.

l. 69. ἀμός. This word is explained as equivalent to τις by Schol. on Hom. Od. 1. 10, where the word ἀμόθεν is equivalent to ποθέν.

l. 72. The amusement of cock-fighting is distinctly alluded to by Pindar, Ol. 12. 20, where he says that the renown of Philanor would have been wasted, ἐνδομάχας ἄτ' ἀλέκτωρ, had he not been obliged to quit his country. It was a political institution at Athens, and was supposed to be an instructive example of bravery. Garlick was given the cocks to excite them; hence Aristoph. Eq. 494 ἐσκοροδισμένος μάχη. They were also often armed with an artificial spur. Quail-fighting was even more engrossing: Athenaeus calls it ὀρτυγομανία. The quails were placed within a ring, and the bird which drove the other out of the ring was the victor. See Bekker's Charicles, Sc. 5.

l. 74. μαχεσσαίμεσθ'. Potential without ἂν, as frequently in Theocritus.

l. 75. Cp. 9. 27. The use of the shell for a trumpet was subsequent to the Heroic Age. See Eur. Iph. T. 292

κόχλους τε φυσῶν συλλέγων τ' ἐγχωρίους.

The word κοῖλον should be taken with μυκήσατο, 'uttered a hollow roar.'

l. 77. αἰεί join to κομῶντες, as in 17. 107.

l. 79. The ship Argo was built at Pagasae in Magnesia.

l. 82. σύναγον, 'went to meet one another;' cp. intransitive use of πόταγε 15. 78.

1. 83. Now follows a spirited description of the fight; for others similar to which see, in Greek, Hom. Il. 23. 651, Apoll. Rhod. Ar. 2. 51 foll. and their Latin imitators, Virg. Aen. 5. 426 foll. and Valerius Flacc. Argon. 4. 251 foll.

1. 90. σὺν δὲ μάχην ἐτίναξε, 'and forced the fighting.'

πολὺς ἐπέκειτο, κ.τ.λ., 'pressed upon him heavily, with his head bent towards the ground.' Cp. Herod. 7. 158 πολλὸς ἐπέκειτο λέγων τοιαύδε, ibid. 9. 91 πολλὸς ἦν λισσόμενος.

1. 94. Τιτυῷ. He was like Tityus in size, whose body, according to Homer (Od. 11. 576),

ἐπ' ἔννεα κεῖτο πέλεθρα.

See Virg. Aen. 6. 596, where Homer's description is imitated.

1. 95. See Virg. Aen. 5. 460

'densis ictibus heros

creber utraque manu pulsat versatque Dareta.'

1. 98. μεθύων, 'staggering.' So Hom. Od. 18. 240

νευστάζων κεφάλῃ μεθύοντι ἑοικώς

and Virg. Aen. 5. 468

'genua aegra trahentem

iactantemque utroque caput, crassumque cruorem
ore eiectantem;'

ib. also 25. 260.

1. 102. χερσὶ προδαικνύς, 'sparring at him.'

1. 109. ἔξω join with αὐχένος. The giant could not guide his blows, which either fell harmlessly on the chest of Pollux or passed by the side of his neck.

1. 112. Here is introduced an absurd exaggeration, in order to convey an idea of the miraculous superiority of the Jove-born hero.

1. 113. ὀλίγος. See 1. 47.

1. 115. ἀδηφάγον, a common attribute of boxers. Cp. 4. 34.

1. 116. A not uncommon hiatus with a trochaic caesura in the third foot, at a pause in the sense. Cp. 13. 24; 24. 71.

1. 118. Now comes the great crisis of the fight; Amycus, thinking to end it with one great effort, seizes with his left the left wrist of Pollux, bringing forward his own left shoulder at the same time, with the object of preventing Pollux from guarding the blow he was preparing to give him with his uplifted right, by the same action guarding his own face from his adversary's right fist: but Pollux, ducking his head, comes out underneath Amycus' left arm, and with the whole force of his shoulder dashes his right fist into Amycus' left temple, which is left unguarded, and gives him the *coup de grâce*.

1. 120. δοχμὸς ἀπὸ προβολῆς. 'Turning sideways from his original position,' i. e. bringing his left leg round and his left shoulder forward. ἑτέρῃ, 'with the other hand,' i. e. his right.

1. 121. ἤνεγκεν, 'brought into play.'

1. 124. ὤμῳ. This appears to mean 'with his (Pollux') shoulder' rather than 'on his (Amycus') shoulder,' and to describe the weight and force of the blow. Cp. Id. 25. 148.

1. 126. So in Virg. Aen. 5. 436

'erratque aures et tempora circum
crebra manus, duro crepitant sub vulnere malae.'

1. 129. ἀλλοφρονέων, 'senseless.' Deaf to the call of time.

1. 135. There is something quite comical about this affectation of the Epic diction: as though the poet said, 'There! so much for you, Pollux: now I come to Castor,' and so flung him all his epithets at once.

1. 137. Lynceus and Idas, sons of Aphareus king of Messene, were betrothed to Hilaeira and Phoebe, daughters of Leucippus; but the Twin Brethren carried off the girls, and hence arose the quarrel which is here described, not much to the credit of Castor. The story is somewhat differently told by Pindar, Nem. 10. 112 foll., viz. that Pollux fought with Lynceus and Idas to avenge his brother Castor, who had been mortally wounded by the latter. The pillar is thrown at Pollux without effect; he kills Lynceus, and Jupiter blasts the bodies of the two unsuccessful brothers with lightning. Ovid also (Fast. 5. 699) gives an account beginning thus,

'Abstulerant raptas Phoeben Phoebesque sororem
Tyndaridae fratres, hic eques, ille pugil;
bella parant repetuntque suas et frater et Idas,
Leucippo fieri pactus uterque gener.'

1. 149. ἐπ' ἀλλοτρίοις λεχέεσσι, 'for the purpose of robbing others of their affianced brides.'

1. 150. This is to be interpreted as follows: The Dioscuri had gained booty in an expedition which they made in Arcadia conjointly with Lynceus and Idas: in a quarrel which ensued about the division of this spoil, the Dioscuri gave up their share to Leucippus, who in return offered them his daughters. They are therefore here accused by Lynceus of perverting by this offer the mind of Leucippus.

1. 156. He enumerates all the provinces of the Peloponnesus.

1. 158. Σισυφίς ἀκτά. The isthmus, so called from Sisyphus, the founder of Corinth.

1. 167. ἴσκον. This word, properly meaning 'to make like,' has in the Alexandrian poets the sense of 'to speak,' derived, according to

Buttmann, from a misinterpretation of its use in Homer. See Prelim. Rem. p. xix.

l. 168. Cp. Hor. Od. i. 26, 2, and Tibull. i. 4, 21

‘Veneris periuria venti

irrita per terras et freta summa ferunt.’

l. 170. ἀνεψιώ. Because Tyndareus and Aphareus were half brothers, sons of Gorgophone, daughter of Perseus.

l. 172. λούσσαι, ‘to bathe’ your swords in blood. Cp. Anth. Pal. 6. 2

ὅπλα τάδε πολέμοιο πεπανμένα δακρυόεντος

Περσῶν ἵππομάχων αἵματι λουσάμενα’

and Virg. G. 3. 221, Aen. 10. 727, and Cul. 60

‘Assyrio bis vellera lauta colore.’

l. 173. ἕός here and 24. 36 for σός, as σφέτερος in l. 67.

l. 174. ἐρωήσουσιν, ‘shall keep aloof,’ ‘leave us alone.’ χεῖρας is governed by ἀποσχομένῳ. See Aesch. Suppl. (Paley) 736

οὐ μὴ τριάinas τάσδε καὶ θεῶν σέβῃ

δείσαντες ἡμῶν χεῖρ’ ἀπόσχονται πατέρ;

ἐρωέω with the accusative in Theocritus has the sense of ‘to leave’ or ‘desert.’ See 13. 74, and 24. 100.

l. 180. ‘It seems possible to settle a serious quarrel with trifling harm.’

l. 181. μεταμώνια. Another Homeric phrase. See Il. 3. 363.

l. 190. For the lengthening of the final syllable of ἐνί, see Hom. Il. 10. 254 ὅπλοισι ἐνὶ δεινοῖσιν ἐδύτην.

A similar description of single combat is to be found in Eurip. Phoen. 1380 foll.

l. 194. ἀκριβῆς ὄμμασι. Cp. Ap. Rhod. i. 153

Λυγκεὺς δὲ καὶ δξύτατοis ἐκέκαστο

ὄμμασιν, εἰ ἑτεόν γε πέλει κλέος ἀνέρα κείνον

ρήϊδίως καὶ νέρθεν ὑπὸ χθονὸς αὐγάζεσθαι’

and Pind. Nem. 10. 116

κείνου γὰρ ἐπιχθονίῳ

πάντων γένετ’ δξύτατον ὄμμα’

also Hor. Epp. i. 1, 28.

Valerius Max. i. 8. 14 says that his sight was so wonderful that he could have seen from Lilybaeum a fleet coming out of the harbour of Carthage! But that was before the earth was spherical.

l. 195. ὅσον, ‘just.’ Cp. i. 45; 25. 73.

l. 196. Lynceus aimed a cut at Castor’s left knee, but Castor drew back his leg and maimed Lynceus’ right hand as he brought down his sword for the cut.

l. 200. ἐμφύλιον. Cp. Soph. Ant. νεῖκος ἀνδρῶν ξύναιμον for νεῖκος ἀνδρῶν ξυναίμων

1. 206. Laocoösa, the mother of Lynceus and Idas. By other writers they are called sons of Arene, or Polydora.

1. 209. See on l. 67.

1. 212. ἐν ἐλαφρῷ. Cp. l. 61. Herodotus always uses the phrase ἐν ἐλαφρῷ ἐποιεύμην (1. 118), ἐν ἐλαφρῷ ποιησάμενος (3. 154), and Tacitus, Hist. 2. 21 'dum atrociora metuebantur, in levi habitum.'

1. 214. For a similar conjunction of dual and plural, see 24. 17.

1. 218. Χῖος αἰδός. Cp. 7. 47.

1. 220. πύργον αὐτῆς. A very common metaphor. Perhaps Theocritus refers to Hom. Il. 1. 283, where we read that Achilles

μέγα πᾶσιν

ἔρκος Ἀχαιοῖσιν πέλεται πολέμοιο κακοῖο.

Cp. Theognis 223

ἀκρόπολις καὶ πύργος ἔων κενεόφρονι δῆμῳ

. . . . ἐσθλὸς ἀνὴρ.

1. 222. ὑπάρχει, 'supplies.'

IDYLL XXIV.

THIS Idyll contains an account of the exploit of the infant Hercules strangling the two snakes which were sent by Juno to kill him, the consultation of Tiresias by Alcmena, and his prophecy of Hercules' future adventures and glory. After this there is an account of the education of the youthful hero, the latter part of which seems, from the abruptness of the ending, to have been lost.

Compare with the commencement the latter part of Pind. Nem. 1.

1. 1. Μιδεῶτις. So also 13. 20.

1. 2. Pindar's account is different in this particular.

1. 4. Πτερελάου. See Plaut. Amph. 1. 1, 251

'Ipsusque Amphitruo regem Pterelam suapte optruncavit manu.'

He defended himself against Amphitryo with success until his daughter Alcmena, to aid her lover, cut off her father's golden lock of hair which ruled his destiny, and so put him into her lover's power.

1. 6. ἀπτομένα. Cp. 17. 65.

1. 7. A lovely cradle-song: three of the most touching lines in all Greek poetry. ἐγύρσιμον. Cp. 18. 55, the opposite to the ἀτέρμονα νήγρετον ὕπνον of Moschus Id. 3. 103.

1. 8. ἐμὰ ψυχά, 'my darlings.'

. 11. *μεσονύκτιον* should be taken as an adverb. Cp. 13. 69. It is scarcely necessary to quote the well-known lines,

*μεσονυκτίοις ποθ' ὥραις
στρέφεται ὅτ' Ἄρκτος ἤδη
κατὰ χεῖρα τὴν Βοώτου.* Anac. 3. 1.

1. 12. The use of the preposition *κατά* here and in the lines quoted above might induce one to confound Boötes with Orion. Boötes, however, immediately follows the Great Bear, so that that constellation is said to be turning 'according to the direction of the arm of Boötes:' whereas the position of Orion is such that as the Great Bear 'swings to its setting' (it just dips below the horizon in the N. at the latitude of Greece and Sicily) Orion is rising in the E. and 'showing up his mighty shoulder,' i.e. the star γ Orionis, or else the ruddy Betelgeuse, which are on his left and right shoulders respectively. 'Ὠρίωνα κατ' αὐτόν,' then, can scarcely mean 'opposite to Orion' as generally translated. May it not mean 'in search of,' 'in pursuit of,' (like *κατὰ λήϊδα* Hom. Od. 3. 106,) or 'facing,' because its head is always turned in that direction, whence 'Ὠρίωνα δοκεῖν Hom. Od. 5. 274?

1. 15. *ὅθι σταθμὰ κοῖλα θυράων.* 'Where the door-posts leave a space.' The jambs of the door in large buildings converged towards the top: there would therefore be a space at the bottom on both sides between the jamb and the pivot on which the door swung, through which the serpents came.

1. 16. *ἀπειλήσασα φαγεῖν.* An awkward expression: sufficiently so in Paley's opinion to make him declare the line spurious. Homer uses *ἀπειλέω* with future infin. for 'to promise' in Il. 23. 872. Compare with what follows Plaut. Amph. 5. 1, 55 foll.

1. 18. Cp. Virgil's account of the serpents sent to slay Laocoon, Aen. 2. 210 foll.

1. 22. *ἀνὰ οὐκον.* See on 22. 42.

φάος, so Plaut. Amph. 5. 1, 44

'Aedes totae confulgebant tuae quasi essent aureae.'

1. 23. *ὅπως.* Homeric usage for 'when.'

1. 24. *ἀναιδέας.* Similarly *λαμνρούς* 25. 234.

1. 26. See Pind. Nem. 1. 65

*ὃ δ' ὀρθὸν μὲν ἀντεινεν κάρᾳ
πειρᾶτο δὲ πρῶτον μάχας
δισσαῖσι δοίους αὐχένων
μάρψας ἀφύκτοις χερσὶν ἑαῖς ὀφίας
ἀρχομένοις δὲ χρόνος
ψυχὰς ἀπέπνευσεν μελέων ἀφάτων*

and Plaut. 1. c.

‘Postquam conspexit angueis ille alter puer
citus e cunis exsilit, facit recta in angueis impetum,
alterum altera adprehendit eos manu perneciter.’

1. 31. ὀψίγονον, ‘born after hard labour.’ Alcmena herself is represented saying,

‘Septem ego per noctes totidem cruciata diebus
fessa malis, tendensque ad caelum brachia magno
Lucinam Nixosque pares clamore vacabam.’

Ov. Met. 9. 292.

1. 32. ἐπεὶ μογέοιεν, ‘as often as they felt pain in their spinal vertebrae.’ They kept coiling themselves up, and uncoiling again as the pressure at their throats paralysed the muscular action.

1. 36. This was almost a proverbial expression for haste, as in Aesch. P. V. 137 σύθην ἀπέδιλος, and

ἀ δ’ Ἀφροδίτα

λυσάμενα πλοκαμίδας ἀνὰ δρυμῶς ἀλάληται
πενθαλέα νήπεκτος ἀσάνδαλος. Bion 1. 20.

εἰοῖς. See on 22. 173.

1. 38. νυκτὸς ἄωρί. See 11. 40.

1. 39. ἀριφραδέες. See on 1. 22.

1. 40. φίλ’ ἀνδρῶν. Cp. 15. 74, and Eur. Alc. 472 φίλα γυναικῶν, and Virg. Aen. 4. 576 ‘sancte Deorum.’

1. 42. μετὰ, ‘to fetch.’

1. 45. λώτινον, ‘made of the wood of the λωτός.’ This appears to be the *Celtis australis*, Linn., or ‘European nettle-tree,’ which is pretty common in the south of Europe. It bears a small sweet edible fruit, and the wood, which is very dark coloured, is well adapted for turning.

1. 46. The darkness returned when the serpents were dead.

1. 47. ἐκφυσῶντας. Cp. Virg. Aen. 9. 326, Shakespeare’s Macbeth, Act 2, Sc. 2.

1. 50^a. This line is the exclamation of the slave who slept in the grinding-room, repeating her master’s call. ‘Get up! the master calls!’ Mention of such a slave is made in Hom. Od. 20. 105

φήμην ἐξ οἴκοιο γυνὴ προέηκεν ἀλετρίσι
πλησίον ἔνθ’ ἄρα οἱ μύλαι εἶατο ποιμένι λαῶν

and in Anth. Pal. 9. 418

ἴσχετε χεῖρα μυλαῖον ἀλετρίδες, εὔδετε μακρά.

αὐτός, ‘the master.’ Cp. Aristoph. Nub. 219, where Strepsiades asks ‘who is that up there?’ and a disciple of Socrates answers αὐτός, ‘’tis the master.’ Again, Theophrastus describes the Κόλαξ bidding those

who met him stand still *ἕως ἂν Αὐτὸς παρέλθῃ*, 'till the great man has gone by.'

1. 55. *συνπλήγδην*. Either 'clapping their hands together' in astonishment, or 'beating their breasts' in horror. Probably the former.

1. 58. *κεκαρωμένα*, 'stupefied.'

1. 60. *ξηρόν*, 'stark, paralysed with fear.' Or perhaps 'too frightened to cry.'

1. 63. *τρίτον*. As the night was divided into three watches, so the third watch or *ἀλεκτοροφωνία* was divided into three divisions or cock-crowings. The first is mentioned 18. 56. The second by Juvenal, Sat. 9. 107

'Quod tamen ad galli cantum facit ille secundi:'

the third here indicates the end of twilight.

1. 64. So also Pind. Nem. 1. c.

γείτονα δ' ἐκάλεσεν Διὸς ὑψίστου

προφάταν ἔξοχον ὀρθόμαντιν Τειρεσίαν.

1. 68. *αἰδόμενος ἐμὲ κρύπτει*, 'hide it from me out of consideration.'

καὶ ὥς . . . διδάσκω. This *καὶ* is a very awkward introduction to the sentence: we should expect something like *τί δ' ὥς*; i. e. why am I telling you all this, seeing you know all about it? It is perfectly intelligible if we suppose a line to have been lost between 69 and 70, in which the sentence begun by 1. 69 was closed and a fresh interrogative one commenced: but a more elegant line probably than that suggested by Hermann,

ἄλλοτε μὲν χρηστὸν τότε δ' αὖ κακόν· ἀλλὰ τί ταῦτα

1. 71. See on 22. 116.

1. 72. *Περσΐϊον*, because her father Electryo was son of Perseus.

1. 74. Cp. 6. 22; 11. 53.

1. 75. The action is that of rolling the wool between one hand and the knee, as the thread is drawn out with the other. See Anth. Pal. 7. 726

ἡ ῥικνῇ ῥικνοῦ περὶ γούνατος, ἄρκιον ἰστῶ,

χειρὶ στρογγύλλουσ' ἡμερόεσσα κρόκην.

1. 78. *ἀπὸ στέρνων*. Cp. 16. 49.

1. 80. *τελέσαντι οἰκεῖν*, 'to accomplish twelve labours before he can dwell,' the principal verb being expressed participially. Lat. 'duodecim demum confectis laboribus,' not before twelve labours had been accomplished.

1. 81. *πυρὰ Τραχίνιος*. See Soph. Trach. 1191 and foll. The pile was upon Mount Oeta, near Trachis.

1. 85. Here we find the same kind of language used to describe the triumph of the physical force of a hero of divine origin over the natural world, as was employed by the Hebrew prophets to describe the universal peace which was expected to succeed the advent of the Messiah.

Cp. Isaiah 11. 6; 65. 35. Similar language is used by other poets in anticipation of the return of the Golden Age, the extinction of all noisome beasts, the removal of the necessity of manual labour, &c. See Hes. Op. D. 109 foll., Virg. E. 4. 18.

1. 87. ἀσπαλάθου. See on 4. 57. παλιούρου. See Virg. E. 5. 39. This was the 'Christ's thorn' used for hedges.

ἄχερδον. Perhaps some kind of wild pear, all of which are used for hedging.

All kinds of thorny shrubs were supposed to have a special virtue for averting calamity. See Ov. Fast. 2. 28

'Februa poscenti spinea (al. pinea) virga data est;'

and ibid. 6. 129

'Sic fatus spinam (al. virgam) quae tristes pellere posset
a foribus noxas; (haec erat alba) dedit.'

1. 92. Some one of the servants was to take the dust and throw it from the rugged rock over the running stream, which was called Dirce. Cp. Exodus 32. 20, and 2 Kings 23. 12.

1. 93. ὑπερούριον agrees with κόνιν. So Livy, 27. 37 'Haruspices dixerunt infantem *extorrem* agro Romano alto mergendum.'

1. 94. ἄστρεπτος. Cp. Virg. E. 8. 101; Ov. Fast. 6. 164

'Quique sacris adsunt respicere illa vetat.'

καθαρῶ θεείῳ, 'purifying sulphur.' Cp. Tib. 1. 5, 11

'Ipseque ter circum lustravi sulfure puro;'

and Hom. Od. 22. 481

οἷσε θέειον γρη῏, κακῶν ἄκος.

1. 96. ἐστερμένῳ. So Schäfer, 'tipped with wool.'

1. 99. ἐρωήσας. See on 22. 174.

1. 101. Cp. Hom. Il. 18. 57

τὸν μὲν ἐγὼ θρέψασα, φυτὸν ὧς γουνῶ ἀλωῆς.

1. 104. Here follows the account of Hercules' education, interesting because it gives us an idea of what Theocritus thought was the *curriculum* of the Heroic Age; or, possibly, actually describes what was the *curriculum* of his own time, e.g. γράμματα, which of course is an anachronism applied to the Heroic Age, like that of Brutus and Cassius (Shakespeare, Julius Caesar, Act 2. Sc. 1) hearing the clock strike.

1. 105. ἐπίσκοπον οὔστῳν, 'master of the aiming of arrows.' Like κῶπης ἀνακτες for 'rowers.'

1. 107. The pupil here beat the teacher; for Eurytus had promised Iole to any man who should beat him at archery, which Hercules did, and because he refused Iole, shot him. According to Hom. Od. 8. 224,

Eurytus was killed for presumption in challenging Phoebus to a contest in archery.

1. 109. There are three Eumolpi in mythology :—1. son of Neptune, killed by Erechtheus; 2. a Thracian who established the Eleusinian mysteries; 3. the teacher of Hercules. Others call him son of Musaeus.

1. 109 foll. Here we have a difficult construction. There are three kinds of accomplishment in the athletic school that Hercules is taught :—1. ὅσσα δ' ἀπὸ σκελέων, where I take ὅσσα to agree with σφάλματα, as a cognate accusative with σφάλλοντι : 2. ὅσσα τε πυκταί, where ὅσσα is object to ἐξέυροντο 'all the devices of boxers:' and 3. ἃ τ' εἰς γαῖαν, agreeing with παλαισματα. That is to say,—1. The Argive cross-buttock; 2. the fair stand-up boxing match; 3. the rough-and-tumble, or bear-fight. The first was performed in wrestling, by projecting the hip and thigh sideways, and tripping up the adversary, and throwing him over the projected hip. ἀπὸ σκελέων goes with ἔδρoστροφοί, as in l. 78 and 16. 49. This feat is also alluded to by Theophrastus Char. 27 (Περὶ ὀψιμαθίας) καὶ παλαίων δ' ἐν τῷ βαλανείῳ πυκνὰ τὴν ἔδραν στρέφειν ὅπως πεπαιδευῆσθαι δοκῇ, i.e. 'He is the sort of man, when practising the wrestling attitudes in the bath, frequently to go through the motion of giving the cross-buttock, that he may seem to have been educated.'

1. 111. ἱμάντεσσιν. See 22. 80 foll.

1. 114. Ἀρπαλύκῳ. In Apollodorus, whose names of Hercules' instructors agree in every other case with those of our text, his teacher of wrestling, &c. is called Autolycus.

1. 119. Cp. Hor. Od. 1. 1, 4.

1. 121. Cp. Hor. Od. 1. 7, 9.

1. 122. χρόνῳ διέλυσαν ἱμάντας, 'had their leathern straps loosened by time,' not by any damage incurred in racing. The platform on which the charioteer stood was composed of straps tightly stretched and interwoven.

1. 123. Cp. 22. 120.

1. 124. ἀνσχεῖσθαι. So Meineke, for ἀνέχεσθαι, to preserve the sequence of Aorists, ὀρέεσθαι—κοσμήσαι—κ. τ. λ.

1. 125. λόχον τ' ἀναμετρήσασθαι, 'to measure the strength of the enemy's advancing squadron;' to judge, that is, whether he would be outflanked; or, from the manner of their advance, to anticipate their tactics.

1. 127. ἱππαλίδας. Formed from ἱππεύς, like δραπετίδας from δραπέτης.

1. 136. 'This (great Doric loaf of coarse black bread) would easily satisfy a garden-digger.' κορέσσαι is optative, not infinitive. Hercules' appetite was famous among the ancient poets. See Aristoph. Ran. 550

ὁ πανοῦργος οὐτοσί,
 ὃς εἰς τὸ πανδοκεῖον εἰσελθὼν ποτε
 ἑκκαίδεκ' ἄρτους κατέφαγεν ἡμῶν.

1. 137. ἐπ' ἄματι, 'at the close of day.'

IDYLL XXV.

THIS Idyll, which appears to be in rather a fragmentary condition, contains an account of the visit of Hercules to the farm of Augeas. He is taken to the king, who had come into the country to see his herds. He exhibits his strength in an off-hand way by pushing backwards with one hand a bull which threatened him, and subsequently he relates the story of his slaying the Nemean lion.

It falls naturally into three divisions:—(1) ll. 1-84; (2) ll. 85-152; (3) ll. 153 to end.

The beginning is evidently wanting; there seem to be several gaps in the middle, and probably a good deal has been lost from the end. Possibly it was left incomplete by the poet himself. Hermann adduces several reasons for believing Theocritus to have been the author; there is a general resemblance between it and his other poems, particularly in respect of the prosody; there are short vowels before a mute and liquid, which is characteristic of bucolic poets; the treatment of the Epic subject has a Theocritean colouring. There are few Dorisms in it.

1. 1. τὸν δ' ὁ γέρων. Hercules has been enquiring of some farm labourer where he can find Augeas.

1. 2. πανσάμενος ἔργοιο. See on 22. 42.

τό οἱ. See ll. 88, 109. The Homeric usage of οἱ imitated.

1. 7. There is an arithmetical problem in Anthol. Pal. 14. 4, about the number of herds in Augeas' possession, to this effect: Augeas says in answer to Hercules' question, 'One-half are by the stream of Alpheus, one-eighth by the hill of Saturn, one-twelfth by the shrine of Taraxippus, one-twentieth by holy Elis, one-thirtieth in Arcadia; the rest are here, fifty in number.' How many were there altogether? Ans. 240.

1. 8. ἕαν for μίαν.

1. 9. The scene is in that part of Elis which belonged to the Epeans, of whom Augeas was king. The Elissus was a tributary of the Alpheus.

There is, however, something wrong in the reading of this line, for ἀμφ' has no possible sense, unless it may be taken adverbially 'on both sides.' It has been suggested to read Εἰλίσσόντος instead of ἀμφ' Ἐλίσσόντος.

1. 10. All rivers were ἱεροί; but the Alpheus was especially θεῖος, because he was honoured at Olympia next to the twelve principal gods.

1. 15. Μηνίου. This was the stream whose water Hercules conducted through the stable of Augeas to cleanse it.

1. 16. θαλέθουσιν, transitive; so we use the word 'grow.' Cp. οὐ καλὰ δένδρε' ἔθαλλεν χῶρος.

Pind. Ol. 3. 23.

1. 20. πλατάνιστοι ἐπηεταναί, 'thick-foliaged plane-trees.' On the charm of the shade of this tree, cp. Virg. G. 4. 146, Hor. Od. 2. 11, 13. Socrates and Phaedrus, in Plato's Phaedrus (229 A), rest beneath a plane-tree. Cp. also Hom. Il. 2. 307

καλῇ ὑπὸ πλατανίστῳ ὅθεν ῥέεν ἀγλαὸν ὕδωρ.

1. 21. νομίοιο. Apollo was so called, according to Callim. Hym. Ap. 46, because of his having tended the herds of Admetus.

1. 22. ἱερὸν ἀγνόν. The second epithet has been altered by many. But ἱερὸν means 'enclosure.' So Herod. 5. 119 Διὸς ἱερὸν μέγα τε καὶ ἄγιον ἄλσος πλατανίστων, and Eur. Andr. 1066

ἀγνοῖς ἐν ἱροῖς Δοξίου.

1. 23. εὐθύς, 'hard by.' So also 'mox' is used in Latin. Cp. Thucyd. 6. 96 χωρίου ὑπὲρ τῆς πόλεως εὐθὺς κειμένου; id. 7. 22 εὐθὺς πρὸ τοῦ στόματος τοῦ μεγάλου λιμένος ἐναυμάχησαν; id. 8. 90 παρ' αὐτὴν εὐθὺς ὁ ἔσπλους ἐστίν.

1. 25. ῥυόμεθ'. Observe the first syllable long, as in 7. 56, and Hom. Il. 15. 257.

τριπόλοις. Cp. Virg. G. 2. 399.

1. 27. οὔρους μὴν ἴσασι. There seems to be something wrong with these words. There is a weakness about the sentence, 'However (i.e. though the territory is extensive) the diggers know the boundaries.' The mention of ληνοῦς in the next line suggests a reading ὄρχους for οὔρους. Then ἴσασι must be altered. Ahrens reads ἴσχουσι.

1. 28. ὥριον. Cp. 7. 85. 'The summer's prime.'

1. 31. ἔσχατίας. Cp. 13. 25.

1. 32. ἄς. The antecedent is ἀλῶαί.

1. 33. ἡ δίκη, 'as the wont is.'

1. 37. οἷ οἷ. See on 1. 2. σάφα εἰδώς. See on 22. 42.

1. 39. αὐτόν, 'yourself,' i. e. I should say neither your parents nor yourself are ignoble. Cp. Hom. Hym. Cer. 213

χαῖρε γύναι, ἐπεὶ οὐ σε κακῶν ἅπ' ἔολπα τοκῆων
ἔμμεναι ἀλλ' ἀγαθῶν ἐπὶ τοι πρέπει ὄμμασιν αἰδώς

and Id. Od. 4. 62

οὐ γὰρ σφῶν γε γένος ἀπόλωλε τοκῆων.

1. 40. οἶον equals ὅτι τοιοῦτο.

1. 44. καί, 'in fact.'

1. 45. κατὰ ἄστυ and παρὰ οἴσι. Again imitated from Homer.

1. 46. διὰ τε κρίνουσι θέμιστας, 'and they (i. e. the assembled council) are deciding suits by the application of the law.' See Paley's note on Hes. Theog. 85 διακρίνοντα θέμιστας, who calls it 'a mixed expression between διακρίνειν δίκας and νέμειν θέμιστας.' These θέμιστες refer to men's rights which may have become a subject of dispute, and require the decision of some authorized judge. Hence θεμιστοῦχοι βασιλῆες Ap. Rhod. 4. 347. Cp. Hom. Il. 16. 387

σκολιὰς κρίνωσι θέμιστας.

4

1. 47. φράσον, 'point out to me.'

1. 48. αἰσυμνήτης, 'overseer' or 'bailiff.'

1. 50. 'For divine ordinance has made different men have different needs,' so that they may mutually assist one another. Hercules wants some one to guide him to Augeas, and Augeas wants some one to clean out his stable.

θεός. Cp. ἐμόν ἄχος 3. 12, where a short syllable is similarly lengthened in the arsis of the 4th foot: and Hom. Il. 1. 51

βέλος ἐχεπευκὲς ἐφίεις.

Id. 8. 248

τέκος ἐλάφοιο ταχείης.

Id. Od. 10. 172

νεός, ἀνέγειρα δ' ἐταίρους.

1. 54. According to Pausanias, he was son of Eleus, and called, by those who wished to exaggerate his nobility, son of Helios.

1. 55. σφωῖτέρω; used for possessive of the third person, as σφέτερος in 22. 209.

1. 56. χθιζός. Cp. Hom. Il. 1. 423

χθιζὸς ἔβη μετὰ δαῖτα,

Id. Od. 6. 170

χθιζὸς εἰκόστω φύγον ἡματι οἶνοπα πόντον.

So also προδείελος 1. 223; δωδεκαταῖος 2. 4; ἐνδεκαταῖος 10. 12; δειελινοί 13. 33, &c.

1. 59. αὐτοῖς κηδομένοισι, 'when they look after it themselves;' not exactly a dative absolute, because of its attraction to βασιλεύσιν. Cp. Aesch. Pers. 165

ὄμμα γὰρ δόμων νομίζω δεσποτῶν παρουσίαν.

1. 61. ἵνα κεν τέτμοιμεν, 'where we shall probably find.'

1. 65. 'But in hesitation he kept on repressing the word which was issuing to his lip,' i.e. for fear of giving offence. A true touch of nature, most elegantly expressed.

1. 67. σπερχομένου. Genitive absolute, not affected by the dative οἱ.

1. 69. ἀμφότερον, 'in two ways, namely,' &c. Prose writers use in this sense the plural, e.g. Plat. Gorg. 524 C εἶ τινος μέγα ἦν τὸ σῶμα φύσει ἢ τροφῇ ἢ ἀμφότερα.

1. 72. ἀχρεῖον κλάζον τε, 'barked without meaning anything.' Cp. Hom. Od. 16. 4

Τηλεμάχον δὲ περισσαινὸν κύνας ὕλακόμωροι
οὐδ' ὕλαον προσιόντα.

1. 73. ὄγε here and in 1. 77 refers to Hercules' companion.

ὄσσον, 'only just.' Cp. 1. 45. The action of pretending to pick up and throw a stone to drive away an objectionable dog is familiar to us.

1. 79. ἐπιμηθές, 'slow of apprehension.' He rather depreciates the dogs out of politeness to Hercules, as the following lines show, 'if it could tell friends from foes at a distance, it would be invaluable.'

1. 81. Cp. Plat. Rep. 376 A καὶ τοῦτο ἐν τοῖς κυσὶ κατόψει δ καὶ ἄξιον θαυμάσαι τοῦ θηρίου· ὅτι ὃν ἂν ἴδῃ ἀγνώτα χαλεπαίνει.

1. 83. ἀρρηγές, 'fierce.' A rare word, if not ἄπαξ λεγόμενον.

1. 85. Between this and the preceding, some lines must have been lost, containing an account of the meeting with Augeas.

1. 86. The sun is said to bring on the evening, because his absence makes way for it, just as the winds are said to lull the stormy sea, by ceasing to blow. Cp. Hor. Od. 1. 3, 16.

1. 87. τε σηκούς τε. Cp. 1. 12 for lengthening of ε.

1. 89. Here follows a beautiful and well-worked-out simile: the endless number of clouds coming up from the horizon, borne along and huddled together by the wind, and their spreading over the sky as they advance, are well-selected points of comparison with the progress of the cattle returning from pasture, as the thin line in the distance expands and fills the plain.

1. 91. Θρηκός. Cp. Hor. Epod. 13. 2.

1. 93. μετὰ προτέροισι, 'in the first rank.'

11. 97, 98. στείνοντο . . . μυκηθμῶ, 'were crowded with lowing kine.' Cp. 16. 93.

1. 100. ἔκηλος, 'idle.' Used of a fallow field, Hom. Hym. Cer. 451

φερέσβιον οὔθαρ ἀρούρης
τὸ πρὶν, ἀτὰρ τότε γ' οὔτι φερέσβιον ἀλλὰ ἔκηλον
εἰστήκει.

1. 101. κεχρημένος ἔργου, 'wanting a job.'

1. 103. ἐγγύς is useless, and looks like a gloss to the preceding word. Nothing better, however, has been offered.

1. 105. γάλακτος: genitive after πινέμεναι. So 1. 224, and ὄφρα πίοι οἶνοιο Hom. Od. 22. 11.

1. 106. τρέφε. This word represents the process of compressing the milk into cheese. See 11. 66, and Hom. Od. 9. 246

ἤμισυ μὲν θρέψας λευκοῖο γάλακτος.

Hence the term τυροῦ τροφαλίς.

1. 110. βαρύφρονος, 'seriously thinking' of the labour he had in prospect.

1. 113. ἀρηρότα, 'well-balanced.'

1. 115. ἐώλπει, 'would expect;' see Hom. quoted on 1. 39.

1. 121. τις νοῦσος . . . αἵτ', 'any of those diseases which.' See similar construction in Hom. Hym. Ven. 285

νύμφης καλυκώπιδος ἔκγονον εἶναι

αἱ τόδε ναιετάουσιν ὅρος καταειμένον ὕλην,

and Eur. Or. 920

αὐτουργός. οἵπερ καὶ μόνοι σώζοσσι γῆν,

Id. Hel. 448

Ἑλλην πεφυκὼς οἷσιν οὐκ ἐπιστροφαί.

1. 127. κνήμαργοί θ' ἑλικές τε. The description of the others as φοίνικες and ἀργησταί makes it probable that the epithets in this line refer to colour; and Schol. on Hom. Il. 12. 293 explains ἑλιξ = μέλας. There is no reason why the meaning 'black' should be assigned in that passage more than in any other in Homer, where it is an ordinary epithet of kine. There seems to be a doubt in the minds of the old Lexicographers as to the real meaning of this word and its compounds ἐλίκωψ, ἐλικοβλέφαρος, and the like. It is very possible that Theocritus, borrowing the word from Homer, used it in a different sense. Cp. 22. 167.

1. 129. The number twelve here is supposed to have reference to that of the months.

1. 132. ἀτιμαγέλαι. Cp. 9. 5.

1. 134. λασίοιο. Cp. 26. 3.

1. 137. λεύσσουντε. There is no occasion to alter this to λεύσσόν τε. This use of dual for plural is common in the Alexandrian poets, and not

unfrequent in Homer. If an emendation is thought necessary, *λεύσονται* would perhaps answer the purpose.

l. 143. *ἔϋσκόπω*, 'cautiously-watching.'

l. 148. *ὤμφ*, 'with his shoulder.' Cp. Id. 22. 124.

περὶ νεῦρα τανυσθεῖς, 'folded round the sinews.'

l. 149. *μῶν* refers to Hercules, not to the bull, as some explain it. The muscle stood out on his shoulder as he pushed the bull backward. Cp. 22. 48.

l. 153. Between this and the preceding line there is probably another gap, in which were related the parting of Hercules from Augeas and the object for which he and Phyleus proceeded towards the city.

l. 155. 'Where they first set foot on the public road.' They had been hitherto walking singly along the narrow path which is described in the three following lines, so that they could not converse comfortably. The answer to *οἶ* is *τῇ μὲν ἄρα* in l. 159.

l. 158. *χλωρὰ θεοῦση*. So Meineke for *χλωρᾷ ἐοῦσα*. *χλωρά* is used adverbially, 'skirting with a row of green.' Similarly Her. Scut. 146 *ὀδόντων λευκὰ θεόντων*, 'a row of white teeth.'

l. 163. *ὥσεῖ περ*. It is very difficult to make sense of these words; for if they are taken with *βάλλομαι*, another verb is wanting; and they will scarcely bear any adverbial sense expressive of uncertainty. Might not the real reading be *ὥς εἶπεν* or *ὥς εἶδον* or *ὥς εἰκός*? The word *ἄρτι* is evidently in contrast to *πάλαι* *πάγχυ*; so the sense would be, 'Some time ago I heard a tale, and am only just now calling it to mind,' [how the stranger told it] or [since I saw you] or [as is natural].

σφετέρησιν is here a possessive of the first person singular. See on 22. 67.

l. 164. *ὥς μέσος ἀκμῆς*, 'in the middle of his prime.' Cp. for the genitive Plat. *Epin.* 987 D *μέσος χειμῶνων τε καὶ τῆς θερινῆς φύσεως*.

l. 169. *Διὸς Νεμέοιο*. Cp. Pind. *Nem.* 2. 4

Νεμεαίου ἐν πολυμνήτῳ Διὸς ἄλσει.

The lair of this lion was still shown in Pausanias' time (A. D. 175) in the mountains about two miles from Nemea. See Paus. 2. 15, 2.

l. 171. *αὐτόθεν*, 'straight' or 'immediately' from Argos. Cp. Thuc. 5. 83 *ἐκ τοῦ Ἀργεὸς αὐτόθεν*: and Herod. 8. 64 *αὐτόθεν ἐκ Σαλαμῖνος*: also Hom. *Od.* 13. 56

αὐτόθεν ἐξ ἐδρέων.

νέμων agrees with *Ἀργείων* *τις* l. 167.

l. 173. *ἐκ Περσῆος*. See 24. 72.

l. 174. *ἔλπομαι*. See on l. 115. *Αἰγιαλῶν*, 'Argives.'

l. 180. *οὐξ Ἑλίκηθεν*. Observe that the preposition is redundant, as the word has the termination *-θεν*.

φράζομαι, 'I recognise.' Cp. 2. 69, &c.

1. 183. Ἀπίδα, 'the Peloponnese,' called so also in Ap. Rhod. Ἀπίδα καὶ πέλαγος Μινώϊον, 'the Peloponnese and the Cretan Sea.'

The more usual form is Ἀπία γαῖα as in Aesch. Ag. 256 and Supp. 256 foll., where the name is derived from Apis, son of Apollo (or, according to Pausanias, of Telchin), who introduced the art of medicine.

1. 185. ἔρνος, 'stock' or 'offspring.' Cp. 7. 44, Virg. G. 2. 151, Lucr. 3. 741 'triste leonum seminium.' Aesch. Eum. 636

οἷον ἔρνος οὔτις ἂν τέκοι θεός.

The word in the text has been needlessly altered into ἔθνος.

1. 188. 'Entertaining the company with an idle tongue.' Cp. Theognis 1000 (Bergk. Anth. L.)

παντοίων ἀγαθῶν γαστρὶ χαρίζομενος

and Hes. Op. et Di. 327

μηδὲ ψεύδεσθαι γλώσσης χάριν,

'for the sake of talking, do not tell a gratuitous lie.'

1. 192. ὁμαρτήσας, 'coming up alongside of him.'

1. 194. κατὰ στάθμην, 'correctly.'

1. 199. οἷον, 'only.'

1. 200. ἱρῶν μηνίσαντα. These words occur together at the beginning of a line in Homer (Il. 5. 177). The anger of the gods was usually assigned to some such cause. Cp. also Il. 1. 65

εἴτ' ἄρ' ὕγ' εὐχολῆς ἐπιμέμφεται εἴθ' ἐκατόμβης.

Φορωνίδησιν. Others read φορωνήεσσιν. The word means 'the descendants of Phoroneus,' or rather is supposed to mean that, because most probably the names of Phoroneus and Aegialeus were invented subsequently to account for the patronymic forms of the names of the Argives Φορωνεῖδαι and Αἰγιαλεῖς.

1. 201. πισῆας, 'the lowlanders.' So the metaphor of the river is well preserved.

1. 202. Βεμβινάϊους. The village Bembina is mentioned by Strabo, 8. 6, among the places in this district, ἐνταῦθα δὲ καὶ ἡ Νεμέα μεταξὺ Κλεωνῶν καὶ Φλιούντος, καὶ τὸ ἄλσος ἐν ᾧ τὰ Νέμεα συντελεῖν ἔθος τοῖς Ἀργείοις, καὶ τὰ περὶ τὸν Νεμεαῖον λέοντα μυθεύομενα καὶ ἡ Βέμβινα κώμη.

1. 206. ὑγρόν, 'flexible.' See on 1. 55.

1. 208. κοτίνιοι. Cp. Ap. Rhod. 2. 34 καλαύροπά τε τρηχεῖαν κάββαλε τὴν φορέεσκεν ὕρειτρεφέος κοτίνιοι; and Ov. Met. 2. 681 'baculus silvestris olivæ.'

1. 209. ἔμμητρον, derived from μητρά, 'pith:' 'with the pith still in it,' i. e. freshly cut from the growing tree.

ζαθείω. Cp. Hes. Theog. 2

Ἐλικῶνος ὄρος μέγα τε ζάθειόν τε.

The open vowel before a quadrisyllable ending a line is common in Theocritus. Cp. 10. 28; 15. 102 and 123; 16. 31 and 41, &c.

Imitated by Virgil, E. 2. 24.

1. 212. The action of stringing the bow is described in this line. The κορώνη appears to have been a kind of hook near each extremity of the bow, which held the string, when taut, from flying off. In stringing the bow, then, the string would be *brought up* to these hooks at both ends. Hence the use of ἐπέλασσα.

1. 220. χλωρὸν δέος, 'a pale fear,' because it makes the face pale. Cp. Hom. Od. 11. 633

ἐμὲ δὲ χλωρὸν δέος ἦρει.

1. 224. κρειῶν. For the genitive, cp. 1. 105. With this description of the lion, cp. Hom. Od. 22. 402

αἵματι καὶ λύθρῳ πεπλαγμένον ὥστε λέοντα
ὅς ῥά τε βεβρωκὼς βοδὸς ἔρχεται ἀγραύλοιο.

1. 226. περιλιχμάτο. Cp. 24. 20.

1. 228. δεδεγμένος, 'on the look-out for him.' So Hom. Il. 9. 191

δέγμενος Αἰακίδαην ὅποτε λήξειεν αἰείδων.

1. 230. ὄλισθεν indicates the noiseless skimming flight of the arrow. Paley understands it as 'glanced aside, not penetrating the flesh,' which seems a very awkward construction.

1. 232. δαφαινόν, 'tawny,' not 'blood-stained.' Cp. Hom. Il. 10. 23

δαφαινὸν δέρμα λέοντος,

and Id. 2. 38

δράκων ἐπὶ νῶτα δαφαινός.

1. 234. λαμνρούς. The same meaning as ἀναιδέας 24. 24. Cp. Anth. Pal. 5. 180, where

λαμνροῖς ὄμμασι πικρὰ γελᾷ

is said of Eros.

1. 240. ἀσώμενος. This answers exactly to our familiar use of the word 'disgusted.' Cp. Theogn. 657 (Bergk. A. L.)

μηδὲν ἄγαν χαλεποῖσιν ἀσῶ φρένα,

and Alc. Scol. 35 (ibid.)

προκύφομεν γὰρ οὐδὲν ἀσάμενοι.

1. 242. περ' is a far better reading than παρ', which is commoner, if we can be satisfied about the elision of the ι. In support of this are adduced the words περιίαχε and περοίχεται from Hesiod. Pindar cuts it off in Pyth. 4. 265

διδοῖ ψᾶφον περ' αὐτᾶς.

With the description cp. Catull. 63. 81. (Atys)

‘Age caede terga cauda, tua verbera patere,’

and Hom. Il. 20. 170

οὐρῇ δὲ πλευράς τε καὶ ἴσχια ἀμφοτέρωθεν
μαστιέται, ἐξ δ’ αὐτὸν ἐποτρύνει μαχέσασθαι.

There is something very grand in the idea of a lion lashing itself to fury with the blows of its own tail.

1. 243. αὐχὴν. Cp. Job 39. 19.

1. 246. εἰληθέντος, ‘as he gathered himself up’ for a spring.

1. 247. Cp. Hom. Il. 4. 485, of the poplar,

τὴν μὲν θ’ ἄρματοπηγὸς ἀνὴρ αἰθῶνι σιδήρῳ
ἐξέταμ’ ὄφρα ἵτυν κάμψῃ περικαλλεῖ δίφρῳ

and ibid. 21. 37

ὁ δ’ ἐρινεὸν ὀξείῃ χάλκῳ
τάμνε, νέους ὀρηκας, ἵν’ ἄρματος ἄντυγες εἶεν.

1. 252. ἀθρόος. Cp. 13. 51, Ap. Rhod. 1. 1428

ὁ δ’ ἀθρόος αὐθι πεσὼν ἐνερείσατο γαίῃ.

1. 254. Cp. Hom. Od. 13. 224

δίπτυχον ἀμφ’ ὤμοισιν ἔχων εὐεργέα λώπην

and Ap. Rhod. 2. 32

δίπτυχα λώπην.

1. 255. κόρση, ‘my head.’

1. 260. Cp. 22. 98.

1. 262. Cp. 22. 129.

1. 263. ὑπότροπον. Cp. Ap. Rhod. 1. 838

εἶμι δ’ ὑπότροπος αὐθις ἀνὰ πτόλιν,

and ibid. 4. 439

ὑπότροπος αὐθις ὀπίσσω
βαίῃ ἐς Αἰήταο δόμους.

1. 266. σὺν χεῖρας ἐρείσας, ‘tightening the grasp of my hands;’ cp. Id. 22. 68.

1. 268. ‘And I stood upon his hind feet and firmly pressed them to the ground with my heels.’

1. 269. The usual reading in this line is *πλευροῖσί τε μῆρ’ ἐφύλασσον*: but the explanation is unintelligible. Lang translates, ‘while I used his sides to guard my thighs.’ How was this done? The text is Briggs’ emendation, adopted by Meineke, and makes very good sense:—‘Hercules, with his feet on the lion’s hind paws, strides across its loins and holds them firmly between his thighs.’ A similar position is described by Philostratus (Sen. Im. 1. 6) *ὁ μὲν ἤρκε τὸν ἀντίπαλον, περιπτὰς αὐτῷ κατὰ τῶν νώτων, καὶ ἐς πνίγμα ἀπολαμβάνει, καὶ καταδεῖ τοῖς σκέλεσι.*

l. 270. βραχίονας, 'the lion's fore-legs.'

l. 271. πελώριον. There is a doubt between this and πελώριος as epithet of ἕδης: but there is, I think, only one instance quoted of the word so applied. The shades of beasts were supposed to be found in Hades. See Virg. Aen. 6. 285. In Hom. Od. 11. 573 Orion is represented hunting over again the beasts he has slain.

l. 275. ὕλη. This can scarcely be right. There are several proposed emendations, of which Wordsworth's οὐδὲ μὲν ἄλλῃ, 'nor in any other way,' is the best, but not satisfactory.

l. 277. αὐτοῖς, i. e. 'with its own claws.'

IDYLL XXVI.

THIS relates the murder of Pentheus, king of Thebes, by his mother Agave, and her sisters Ino and Autonoe; who had caught him watching their celebration of the orgies of Bacchus. The story is related by many other poets, among whom the best known are Euripides (whose account in the 'Bacchae' Theocritus seems to have read), and Ovid, Met. 3. 701 foll.

The poem is an inferior composition, and contains a pun in l. 26, previously, however, made by Euripides, Bacch. 367.

l. 1. These three were daughters of Cadmus.

μαλοπάραυος, 'rosy-cheeked.'

l. 2. ὄρος. According to Eur. Bacch. 1045, and Ov. Met. 3. 702, this was Mount Cithaeron; according to others, Parnassus.

τρεις. See Eur. Bacch. 680

ὁρῶ δὲ θιάσους τρεῖς γυναικείων χορῶν,
ὣν ἦρχ' ἐνδὸς μὲν Αὐτονόῃ, τοῦ δευτέρου
μήτηρ Ἀγαυή σή, τρίτου δ' Ἰνὼ χοροῦ.

l. 4. τὸν ὑπὲρ γᾶς. To distinguish it from that which covered the ἀσφόδελον λειμῶνα in Hades (?). Or perhaps a species which grows close upon the surface of the ground.

l. 5. καθαρῶ. Cp. Ov. Met. 3. 709

'Purus ab arboribus spectabilis undique campus,'

and Virg. Aen. 12. 770

'Puro ut possint concurrere campo.'

1. 7. **ποπανεύματα**. Wordsworth's emendation for *πεπονναμένα*. These were a kind of cake; cp. Aristoph. Thesm. 283

ὦ Θρᾷττα, τὴν κίστην κάθελε κᾶτ' ἔξελε
πόπανον ὅπως λαβοῦσα θύσω ταῖν θεαῖν'

and Ov. Fast. 3. 733

'Liba Deo fiunt, sucis quia dulcibus ille
gaudet, et a Baccho mella reperta ferunt.'

1. 8. **νεοδρέπτων**, 'covered with newly-plucked boughs.'

1. 10. **πέτρας**. According to Euripides, a mysterious stranger, who was really Bacchus in disguise, bent one of the upper branches of a pine-tree down to the ground, fixed Pentheus upon it, and then let it go back to its original position; he then disappeared, while at the same time a voice was heard urging his votaries to the slaughter of his foe; after many attempts they finally with united strength tear up the tree by the roots.

1. 12. In Ovid his mother sees him first.

1. 14. Cp. Catull. 64. 260

'Orgia quae frustra cupiunt audire profani.'

Autonoë upset the preparations to prevent Pentheus seeing them.

1. 17. **ἰγνύαν ἐρύσασαι**. A good emendation by Briggs of the original *ἰγνύ' ἀνειρύσασαι*.

11. 18, 19. Two excessively silly lines: one cannot but hope Theocritus did not write them.

1. 20. Cp. Hor. Sat. 2. 3, 303; Eur. Bacch. 1114

πρώτη δὲ μήτηρ ἦρξεν ἱερία φόνου.

1. 21. Cp. Eur. Med. 191

τοκάδος λεαίνης δέργμα.

1. 22. **Ἰνώ**. In Eur. Bacch. 1121 Agave tears off one arm and Ino the other. Ovid, Met. 3. 721, thus describes it,

'Illa (i.e. Autonoë) quid Actaeon, nescit; dextramque precanti
abstulit: Inoo lacerata est altera raptu.'

1. 26. **πένθημα . . . Πενθῆα**. Calverley translates, 'not a king, but aching.' Lang, 'not Pentheus, but repentance.' May I be forgiven for adding 'their sufferin', not sovereign, lord'? Cp. Eur. Bacch. 367

Πενθεὺς δ' ὅπως μὴ πένθος εἰσοίσει δόμοις.

There are several instances of these serious puns in the Greek Tragedians: they are not wantonly made, but indicate a certain superstition about names. There is a well-known instance in Soph. Aj. 430

αἰαῖ· τίς ἂν ποθ' ᾤθ' ᾧδ' ἐπ' ἄννυμον

τοῦμὸν ξυνοίσειν ὄνομα (Αἴας) τοῖς ἐμοῖς κακοῖς;

So of Helen, Aeschylus says that she is justly named, for she is

ἐλέναυς, ἔλανδρος, ἐλέπολις. Ag. 670.

Sophocles puns on Polynices (Antig. 110)

Πολυνείκους ἀρθεῖς νεικέων ἐξ ἀμφιλόγων.

So does Eurip. Phoen. 645

ἀληθῶς δ' ὄνομα Πολυνείκην πατὴρ

ἔθετό σοι θεία προνοία νεικέων ἐπάννυμον.

Aeschylus, too, on the names of Apollo :

ἀγνῖατ' Ἀπόλλων ἐμός,

ἀπώλεσας γὰρ οὐ μόλις τὸ δεύτερον· Ag. 1081;

and again, *ibid.* 1087

ἀγνῖατ' Ἀπόλλων ἐμός,

ἃ ποῖ ποτ' ἤγαγές με ;

Nor has the name Odysseus escaped, e.g. Soph. Frag. 877

ὀρθῶς δ' Ὀδυσσεὺς εἰμ' ἐπάννυμος κακοῖς,

πολλοὶ γὰρ ὠδύσαντο δυσμενεῖς ἐμοί.

and Hom. Od. 1. 60

οὐ νύ τ' Ὀδυσσεὺς

Ἀργείων παρὰ νηυσὶ χαρίζετο ἱερὰ ῥέξων

Τροίῃ ἐν εὐρείῃ; τί νύ οἱ τόσον ὠδύσαιο, Ζεῦ ;

ll. 27 foll. The next three lines have given a great deal of trouble. The sense of the first two seems pretty plain, although the reading of the first has been much varied : 'I should not think anything, and let no one else think anything, of a man at enmity with Dionysus, not even if he have suffered a worse fate than this.' But the third line is certainly quite unintelligible, with the context. It is so perfect, and intelligible by itself, that any labour bestowed on attempts at emendation or rather alteration of it, cannot but be thrown away.

l. 29. 'And be nine years old, or entering upon his tenth.' The word ἔτους is understood with δεκάτω from ἐνναέτης. Cp. 15. 129.

l. 30. Cp. Callim. Hym. Del.

εὐαγέων δὲ καὶ εὐαγέεσσι μέλοιμι.

l. 31. αἰετός, 'omen' or 'rule of life;' i.e. the wish expressed in the following line. Cp. Hom. Il. 12. 243

εἰς οἶωνός ἄριστος, ἀμύνεσθαι περὶ πάτρης.

l. 34. ἐπιγουνίδα. Bacchus, according to Mythology, was sewn up in Jupiter's thigh, to conceal him from the wrath of Juno. Cp. Eur. Bacch. 286

ὥς ἐνερράφη Διὸς μηρῷ.

κάθθετο, then, will mean 'put out of harm's way.'

IDYLL XXVIII.

THIS charming and elegant poem is addressed to an ivory distaff which Theocritus is about to take as a present to Theagenis, the wife of his friend the poet-physician Nicias, to whom Idylls XI and XIII are addressed. Nicias is now settled as a physician at Miletus; and l. 17 shews that this poem was written in Sicily—that is, before Theocritus migrated to Alexandria. The poet takes the opportunity of extolling the domestic virtues of the good housewife for whom his present is intended.

The metre is choriambic, the same as the line of Alcaeus,
 μηδὲν | ἄλλο φυτεύ | σης πρότερον | δένδριον ἄμ | πέλω,
 from which Horace took the metre of his Od. i. 18

‘Nullam, | Vare, sacra | vite prius | severis ar | borem.’
 The dialect is Aeolic, as being particularly well adapted for the lyrical metre employed. See Appendix, p. 242.

1. 1. φιλέριθ’, ‘friend of the worker in wool.’ The word ἔριθος has not really any connection with ἔριον, *wool*, though it is often used as if it had, e.g. here and 15. 80. Paley says that its derivation is from the root εἶρ, which we see in the word ‘*ser-vus*.’

1. 2. νόος, κ.τ.λ., ‘who have a mind apt for housewifery.’ This reading is Briggs’ emendation of the old πόνος οἰκωφελέεσσιν σὺς ἐπάβολος.

1. 3. θάρσεισ’. The Aeolic form of the present participle, as if from θάρσημι. So ματείσαι Sapp. 54 (Bergk. Anth. L.).

ὑμάρτη, for ὁμάρτει; like ὕμοιος for ὁμοῖος, Aeolic forms.

Νείλεω πόλιν, Miletus, founded by Neleus. Cp. Callim. Hym. Di.
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χαῖρε Χιτώνη

Μιλήτῳ ἐπίδημε· σὲ γὰρ ποιήσατο Νηλεὺς’

ἡγεμόνην ὅτε νηυσὶν ἀνήγετο Κεκροπιῆθεν.

1. 4. ὑπαπάλω. This is the MS. reading. But no one attempts to explain it. A temple of Venus called ἡ ἐν καλάμοις at Samos is mentioned by Athenaeus, 12. 572. Hermann reads ὑπ’ ἀμπαλῶ for ἀμφιάλου. Possibly the name of a hill is concealed in the word, and Strabo (14. p.

637) speaks of a promontory of Samos called Ἀμπελος, and says that the whole of the hilly district of the island was called by that name; which may have extended to the neighbouring coast. It may be a solution of the difficulty to read ὑπ' Ἀμπέλῳ.

1. 6. κἀντιφλήσομαι: passive: 'and may receive tokens of his affection in return.'

1. 7. Χαρίτων φυτόν. Cp. 11. 6. Nicias was a poet also. See, too, 7. 44 for the word φυτόν.

1. 9. Νικιάας. See on 15. 110.

1. 10. πέπλοις. The Aeolic form of the accusative case plural. So are πόκοις l. 12: δόμοις l. 16: νόσοις l. 20.

1. 11. ὑδάτινα is interpreted either of colour, 'sea-blue' or 'sea-green,' (like 'thalassina vestis' in Lucr. 4. 1127); or of texture, 'fine,' 'transparent,' like the 'Coae vestes.' It is more probable here that the texture should be the subject of praise than the colour.

βράκη were long robes, reaching to the ground; as may be gathered from Sapp. 70 (Bergk. A. L.)

οὐκ ἐπισταμένα τὰ βράκε' ἔλκειν ἐπὶ τῶν σφυρῶν.

The β before ρ at the beginning of a word is characteristic of the Aeolic dialect. So βρόδον for ῥόδον.

1. 12. Paley suggests that the mention of '*the spring shearing-time*,' by Aristoph. Av. 714, shows that there is nothing extraordinary in sheep being shorn twice a year, because it was the regular thing; and therefore that τρίς would be preferable to δίσ.

1. 13. πέξαιντ' conditional without ἄν, 'would get themselves shorn.' ἔννεκ', 'if it depended on Theagenis,' i. e. if the general demand were as large as hers. Cp. for this use of ἔνεκα, this inscription on Myron's cow, in Anth. Pal. 9. 729

εἵνεκα γὰρ τέχνης σεῖο, Μύρων, ἄρῳσω.

1. 15. ἐβολλόμαν. Aeolic for ἐβουλόμην.

1. 16. ἔσσαν, for οὔσαν. So also in Sappho.

1. 17. πατρίς; Syracuse, founded by Archias of Corinth, 375 B.C. Cp. 15. 21.

1. 24. τῶπος ἰδών. So Ahrens has corrected the old readings, ἐρείτω ποτιδών, and ἐρεῖ τῷ ποτιδών, &c.

1. 25. τίματα. Restored from the MSS. by Ahrens and Meineke, in place of the usual τιμᾶντα.

BERENICE.

A FRAGMENT.

THIS fragment, the only one authoritatively ascribed to Theocritus, is preserved by Athenaeus, 7. p. 284 a ; where it is thus introduced :—

Θεόκριτος δὲ ὁ Συρακόσιος ἐν τῇ ἐπιγραφομένῃ Βερενίκη τὸν λεῦκον ὀνομαζόμενον ἰχθὺν ἱερὸν καλεῖ, διὰ τούτων,

‘καὶ τις ἀνὴρ, κ.τ.λ.’

It is part of a poem in praise of Berenice, about whom see 15. 106, and 17. 34 foll.

1. 1. καὶ τις. The apodosis is in line 5.

1. 2. Cp. Mosch. 5. 9

ἦ κακὸν ὃ γριπεὺς ζῶει βίον ᾧ δόμος ἅ ναῦς
καὶ πόνος ἐστὶ θάλασσα, καὶ ἰχθύες ἅ πλάνος ἄγρᾱ.

1. 3. ἀκρόνυχος, ‘at the commencement of night.’ Hence the astronomical term ‘acronychal’ for the rising or setting of stars at sunset.

ταύτῃ θεῷ, i. e. Berenice.

1. 4. φιερώτατος. Cp. 11. 21. ‘The most brilliant.’ That is why he is called λεῦκος.

1. 5. καί, ‘then,’ i. e. if he so prays for good luck from Berenice, and offers her this wonderful fish.

EPIGRAMS.

I. On a votive offering to Apollo and the Muses.

Ascribed to Theocritus, Anth. Pal. 6. 336.

1. 2. ἔρπυλλος, Lat. ‘serpyllum.’ See Virg. E. 2. 11, G. 4. 31.

κεῖται, ‘are offered :’ κεῖμαι is used as the passive of τίθημι in every sense of that word.

1. 3. μελαμφύλλοι. So also μέλας κισσός 11. 46, of the sombre dark green of the ivy.

1. 4. ‘Since the Delphian rock produced this in your honour.’ Cp. Eur. And. 999

Δελφὶς εἴσεται πέτρα.

1. 6. **τερμίνθου**. The terebinth or turpentine-tree (*Pistachia terebinthus*) is often mentioned in the Bible, under the names of oak or terebinth; e.g. Gen. 35. 4. It is not an evergreen; has small lancet-shaped leaves, and after flowering bears oval berries in clusters. A very pure turpentine exudes from incisions in the bark.

II. On some offerings to Pan.

Called **ἀδέσποτον** in Anth. Pal. 6. 177.

1. 2. **ἀνθετο**. The aorist is used, as if the inscription were speaking to the reader, 'Daphnis offered,' &c.

1. 3. The articles which he offers are in token of his renunciation of music, shepherding, hunting, and courting, respectively.

1. 4. **ἐμαλοφόρει**, 'he used to carry apples.' See on 2. 120; 3. 10; 11. 10.

III. Inscription on a statue representing a shepherd sleeping in a cave.

Ascribed to Theocritus, Anth. Pal. 9. 338.

1. 1. **κεκμακός**. Cp. 1. 17.

1. 3. **κροκόεντα**. See 1. 31.

1. 6. **καταρχόμενον**, 'which is beginning [to seize you].' This makes better sense than any of the other readings, such as **καταγρόμενον**—**κατεγρόμενον**—**καταγόμενον**—**κατανόμενον**, &c.

IV. Description of the position of a statue of Priapus in a lovely spot.

Ascribed to Theocritus, Anth. Pal. 9. 437.

1. 1. **λαύραν**, 'avenue' or 'alley.' Pindar (Pyth. 8. 86) describes the return of beaten wrestlers homeward, **κατὰ λαύρας**, 'sneaking along the by-ways.'

1. 2. **σύκινον**. Cp. Hor. Sat. 1. 8, 1.

ξόανον, 'a rude shapeless image,' such as were carved by the shepherds. Cp. Anth. Pal. 9. 326

Νυμφέων ποιμενικὰ ξόανα.

1. 11. **ξουθαί**. See on 7. 142.

1. 14. **ἀποστέρξαι**. Cp. 14. 50.

1. 15. ἐπιρρέξειν (*Promise*) 'that I will sacrifice.' He wishes either not to love or that his love may be requited: in the former case the fulfilment of his wish will be worth a young he-goat; in the latter, a heifer, a full-grown he-goat, and a lamb.

χίμαρον. Not elsewhere masculine in Theocritus. Whether masculine or feminine, probably a young goat is always meant by the word.

1. 17. Cp. 7. 15.

1. 18. σακίταν. Cp. 1. 10.

V. An invitation to join in a pastoral Trio.

Ascribed to Theocritus, Anth. Pal. 9. 433.

1. 1. λῆς. Cp. 1. 12.

διδύμοις, 'double flute,' called in Latin 'tibiae pares,' or 'tibiae dextra et sinistra,' and also in Greek 'the male and female pipes,' from their different pitch. See Herod. 1. 17, where the same instruments are mentioned in harmony: ἐστρατεύετο δὲ (Alyattes the *Lydian*) ὑπὸ σὺρίγγων τε καὶ πηκτίδων καὶ αὐλοῦ γυναικῆτος τε καὶ ἀνδρητος.

1. 2. πακτίδ', a rude kind of stringed instrument. See Herod. quoted on line 1. Cp. for the harmony of lyre and flutes, Hor. Od. 3. 19, 20; 4. 15, 30, Ep. 9. 5.

1. 3. θελξει. So 'mulcere' in Latin, Hor. Od. 3. 11, 24.

1. 4. κηροδέτω. Cp. 8. 19. The epithet is applied to the music, not to the instrument.

1. 5. λασίας δρυός. The original reading in Anth. Pal. is λασιαύχενος.

1. 6. This was contrary to their superstition. See on 1. 15 foll. It is possible that this superstition was peculiar to goatherds, who were under Pan's special protection, and had no influence on shepherds and cowherds (?).

VI. To Thyrsis, on the loss of a young she-goat.

Ascribed to Theocritus, Anth. Pal. 9. 432.

1. 3. χίμαρος. See on Epig. 4. 15.

τὸ καλὸν τέκος, 'your pretty pet.'

ἐς ᾄδαν. Cp. Catullus 3. 11 foll. of Lesbia's sparrow,

'Qui nunc it per iter tenebricosum
illuc unde negant redire quenquam;
at vobis male sit, malae tenebrae
Orci quae omnia bella devoratis!'

1. 5. *κλαγγεῦντι*, 'howl.'

1. 6. *ὅστιον οὐδὲ τέφρα*. See Jebb on Soph. Aj. 244, showing that *δαίμων κοῦδεις ἀνδρῶν* is not a parallel expression to this, but that in such ellipses the words are connected by *οὔτε* or *οὐδέ*, and not by *καὶ οὐ*. He quotes Pind. Pyth. 3. 54 *ἔργοις οὔτε βουλαῖς*, and Lucian. As. c. 22 *χρυσίον οὐδὲ ἀργύριον οὐδὲ ἄλλο οὐδέν*.

Bone and ash, i.e. the remains of bodies after burning, as preserved in the funeral urn. There can be no such treasured memorial of the poor devoured kid.

VII. On a statue of Aesculapius, the god of healing, made by Eetion for Nicias, Theocritus' physician-friend.

Ascribed to Theocritus, Anth. Pal. 6. 337.

1. 1. *Μίλητον*. Cp. 28. 3. Nicias' abode.

1. 2. *συννοισόμενος*. Cp. 11. 5 and Soph. Phil. 1085

ἀλλὰ μοι καὶ θνήσκοντι συννοίσει.

1. 4. *γλύψατ'*, 'ordered to be carved for himself.' Cp. Herod. 4. 88 *σφέων εἰκόνας ποιησάμενοι*, *ibid.* 1. 31 *ἐποίετο δὲ καὶ λέοντος εἰκόνα*.

εὐώδους. Cp. 7. 81 and Anth. Pal. 6. 146 *εὐώδης νηός*.

1. 5. *Ἡετίωνι*. Of Amphipolis, about 275 B.C., mentioned also by Callimachus.

VIII. Epitaph on Orthon of Syracuse, who lost his way when tipsy on a stormy night, and perished.

Ascribed to Leonidas of Tarentum, Anth. Pal. 7. 660, but to Theocritus in Appendix to Anth. Planud. and in all edd. of Theocritus. Compare an epigram of Antipater's, Anth. Pal. 7. 398

*οὐκ οἶδ' εἰ Διόνυσον ὀνόσσομαι ἢ Διὸς ὄμβρον
μέμφομ' ὀλισθηροὶ δ' εἰς πόδας ἀμφότεροι.
ἀγρόθε γὰρ κατιόντα Πολύξενον ἔκ ποτε δαιτὸς
τύμβος ἔχει γλίσχρων ἐξεριπόντα λόφων·
κεῖται δ' Αἰολίδος Σμύρνης ἑκάς· ἀλλὰ τις ὄρφηνης
δειμαῖνοι μεθύων ἀτραπὸν ὑετίνην.*

1. 3. *τοιούτον*, 'such' as—what? nothing is mentioned. If *τοιούτον* refers to the fate described in line 4, then the conjunction *δέ* is useless and unintelligible. Again the word *πολλῆς* is a difficulty. Can it mean 'great' in the sense of 'illustrious'? Other readings are *ἀντὶ δὲ βώλου*—*ἀντὶ φίλης δὲ*—*ἀντὶ δὲ πότνας*. But unless something is supposed lost

after *τοῖς* or after *πότμον*, explaining what the fate was, it is useless to make any emendation of the line which retains *δέ*. Some word like *ποθεινῆς* or *τεκούσης* is wanted.

1. 4. *ἔφεσσάμενος*. Cp. Ap. Rhod. i. 691
δοίμαι ἥδη

γαῖαν ἐφέσσασθαι

and Pind. Nem. ii. 21 *γῆν ἐπιεσσόμενος*.

IX. Epitaph on Cleonicus, shipwrecked on a voyage from Coele-Syria to Thasos.

Ascribed to Automedon, Anth. Pal. 7. 534, but the first two lines are given in Anth. Planud. under the name of Theocritus. Compare a very similar Epigram of Callim. 10 (48)

*Νάξιος οὐκ ἐπὶ γῆς ἔθανεν Λύκος, ἀλλ' ἐνὶ πόντῳ
ναῦν ἅμα καὶ ψυχὴν εἶδεν ἀπολλυμένην,
ἔμπορος Αἰγίνηθεν ὅτ' ἔπλεε. Χῶ μὲν ἐν ὑγρῇ
νεκρός· ἐγὼ δ' ἄλλως οὖνομα τύμβος ἔχων
κηρύσσω πανάληθες ἔπος τόδε· φεῦγε θαλάσση
συμμίσγειν ἐρίφων, ναῦτιλε, δυομένων.*

1. 5. *δύσιν*. See on 7. 53, Virg. G. i. 221 ; 4. 235.

X. Dedication of a statue to the Muses.

Ascribed to Theocritus, Anth. Pal. 6. 358.

1. 3. *οὐχ ἑτέρως*, 'no one will deny that.'

1. 4. He remembers that he owes his fame as a musician to the Muses' inspiration. Cp. Hor. Od. 4. 3, 21 foll.

XI. Epitaph on Eusthenes, a physiognomist.

Ascribed to Leonidas of Tarentum, Anth. Pal. 7. 661, but to Theocritus by Anth. Plan.

1. 3. Hermann reads here *οἱ μιν ἔγραψαν ἑταῖρον* and supposes a distich to have been lost, which would explain who those were who 'wrote him down their comrade, though he was a foreigner.'

1. 4. *χῦμοθέτης*. Hermann reads *χῶροθέτης*, 'a caster of nativities.' The word is not elsewhere used, though the verb *ῥοθετέω* is common enough. Eusthenes, from his description in l. 1, was more likely to have

professed this art than that of poetry. Perhaps one might read *χῦμοθέταις*. Lang translates, 'most dear was he to the makers of song.'

1. 6. εἶχ' ἄρα. 'He has (though you might not expect it), powerless though he is, some one to attend to all that it is fitting for him to have.' The impf. with ἄρα is used to express a fact just recognised, or not previously understood. See Goodwin, *Synt. of Gk. M. & T.* § 39. Cp. ἦν ἄρ' ἀληθές, κ.τ.λ. quoted in *Argument to Idyll xi.*

XII. Dedication of a tripod to Bacchus.

Ascribed to Theocritus, *Anth. Pal.* 6. 339.

1. 1. χορηγός here means 'leader of the chorus,' like *κορυφαῖος*. Generally, and especially in Attic writers, the word signifies the citizen who defrayed the expenses of the chorus, who would have had nothing to do with offering to Bacchus the tripod which they had won. According to Pausanias, 1. 20, 1, there was a street in Athens called Tripod Street, from the tripods there set up in honour of the gods.

1. 2. πᾶρ σε. This is a rather doubtful alteration of Ahrens for the usual καί σε, which would mean that Demomeles offered a statue of Bacchus as well.

1. 3. πᾶσι. There is some doubt whether this or παισί is the better reading. πᾶσι appears in *Anth. Pal.*, and παισί in the old edd. of Theocritus. According to the text, translate, he 'was temperate (or fair) in all matters.' Calverley translates, 'He was champion of men, if his boyhood had faults;' and Lang, 'No great fame he won when he gave a chorus of boys.'

1. 4. This line is in favour of the reading πᾶσι in line 3. 'He always had regard for what was honourable and right.'

XIII. On a statue of the heavenly Venus.

Ascribed to Theocritus, *Anth. Pal.* 6. 340.

1. 1. οὐ πάνδημος. This refers to the two surnames of Aphrodite; Pandemus as the goddess of sensual love, called 'Volgivaga' *Lucr.* 4. 1071, and Urania as the inspirer of chaste affection. See *Xen. Symp.* 8. 9 εἰ μὲν οὖν μία ἐστὶν Ἀφροδίτη ἥ διτταὶ Οὐρανία τε καὶ Πάνδημος, οὐκ οἶδα' ὅτι γε μέντοι χωρὶς ἑκατέρᾳ βωμοὶ τε εἰσὶ καὶ ναοὶ καὶ θυσίαι, τῇ μὲν Πανδήμῳ ῥαδιουργότεραι, τῇ δὲ Οὐρανίᾳ ἀγνότεραι, οἶδα. Cp. *Plat. Symp.* 180 D foll.

XIV. This and the following Epigram (ascribed to Leonidas of Tarentum, Anth. Pal. 7. 658 and 659) were probably written, one on one side and the other on the other of the same tomb.

1. 4. The usual prayer over the graves of the good, 'Sit tibi terra levis.' Cp. the beautiful lines of Meleager,

ἀλλὰ σε γονοῦμαι, γὰ πάντροφε, τὸν πανόδυρτον
ἡρέμα σοῖς κόλποις μᾶτερ ἐναγκάλισαι Anth. Pal. 7. 476 ;

and again, *ibid.* 461

παμμήτητορ γῇ χαῖρε, σὺ τὸν πάρος οὐ βαρὺν εἰς σε
Αἰσιγένην καὐτῇ νῦν ἐπέχοις ἀβαρήσ·

and satirically, *ibid.* 226

εἶη σοι κατὰ γῆς κούφη κόνις, οἴκτρ' Ἰνέαρχε,
ὄφρα σε ῥηϊδίως ξερύσωσι κύνες.

ἱερῆς, because he was *θείοισι μετ' ἀνδράσι* Ep. 15. 3.

XV. See on Epig. XIV. Anth. Pal. 7. 659.

XVI. On a statue of Anacreon.

Ascribed to Theocritus, Anth. Pal. 9. 599.

The lines are alternately iambic senarii and hendecasyllables, such as we find again in Epig. 20, and frequently in Catullus, e. g.

'Lugete, o Veneres Cupidinesque.'

1. 2. σπουδᾷ, 'attentively.'

1. 4. εἴ τι περισσόν, 'one of the most excellent.' Cp. Id. 7. 4, and Ap. Rhod. 3. 347

Παναχαῖδος εἴ τι περισσόν Ἡρώων.

XVII. On a statue of Epicharmus.

Ascribed to Theocritus, Anth. Pal. 9. 600.

The metre, according to the text, is a somewhat awkward jumble, in which the distichs correspond to one another alternately; their first lines being alternately trochaic tetrameter and iambic trimeter. All their second lines are simple Adonii or dactylic dipodiae, preceded by a long, or a short, or two short syllables. But see on 1. 3.

1. 2. εὐρῶν Ἐπίχαρμος. Epicharmus gave a new form to the comedy existing in his day at the Sicilian Megara, whither it had been brought from Megara on the Isthmus, introducing plays with a regular plot. He left Megara for Syracuse, when the former city was destroyed by Gelon (484 B. C.), and there, being more than fifty years old, began his career as a comic poet. He is spoken of in high terms by Plato, Theaet. 152 E τῶν ποιητῶν οἱ ἄκροι τῆς ποιήσεως ἑκατέρας, κωμῳδίας μὲν Ἐπίχαρμος, τραγῳδίας δὲ Ὅμηρος, and by Cicero, 'Epicharmi acuti nec insulsi hominis sententiam' Tusc. D. 1. 8, 15. Cp. Hor. Ep. 2. 1, 58.

1. 3. Hermann, supposing that all the distichs originally were the same metre, alters this line thus,

Κράστιοι δ', ὦ Βάκχε, χάλκεόν νιν ἀντ' ἀλαθινού,
and 1. 7 thus,

χρῆν γὰρ ὦν σωρηδὸν εἶχε χρημάτων μεμναμένους.

There is certainly great abruptness in the commencement of this line 3. In support of Κράστιοι, Hermann, according to Meineke, cites the mention of Ἀθηναίη Κραστήη in Herod. 5. 46; but it is difficult to see who would be meant by Κράστιοι here, for in the passage of Herodotus it refers to the river Crathis at Sybaris (?).

1. 5. πεδωρισταί either means 'holding converse with,' or, more probably, 'sharing in,' from μεθορίζω. There are many other readings: πελωριστᾶ—Πελωρεῖς τᾶ—πεδοίκισται (Wordsw.). The sense of this and the preceding lines is, 'The Coans, who have settled in Syracuse, sharers in the city, offered here to thee, oh Bacchus, his statue in brass in place of flesh and blood.' Epicharmus was a Coan. For ἀλαθινός, see on Id. 13. 15.

11. 7, 8. The difficulty of these lines as they stand would be solved by the adoption of Hermann's alteration (see on line 3). Even then it is doubtful whether ῥημάτων is not preferable to χρημάτων, with a view to 'εἶπε χρήσιμα' in the next line. The fact that there is a doubt between ῥημάτων and χρημάτων seems to point to a loss of χρή. I would suggest therefore reading

δῶρον γάρ οἱ χρή, ῥημάτων μεμναμένους.

XVIII. Epitaph on a nurse named Cleita.

Ascribed to Leonidas of Tarentum, Anth. Pal. 7. 663.

The lines are alternately hendecasyllables and asynartete combinations of four dactyls (or spondees) and three trochees, called Archilochians. These latter are found purer in the following Epigram: here a cretic

is admitted in place of the fourth dactyl in line 2. Cp. the metre of Hor. Od. I. 4

‘Solvitur | acris hi | ems gra | ta vice || veris | et Fa | voni.’

1. 3. γυνὴ ἀντί. An unusually harsh crasis.

11. 3, 4. ἀντὶ τήνων ὦν = ἀνθ’ ὦν, ‘in return for her having nursed the child.’

XIX. On a statue of Archilochus.

Ascribed to Leonidas of Tarentum, Anth. Pal. 7. 664.

The first and fourth lines are asynartete Archilochian dactylics, as in the preceding Epigram; the second and fifth are iambic trimeters; and the fourth and sixth catalectic scazon iambics.

1. 1. καὶ στᾶθι καὶ εἶσιδε. The object is governed by the latter of two closely connected verbs, as in Id. 25. 72, the former not being transitive.

1. 3. κήπῃ νύκτα καὶ ποτ’ ἄῶ, ‘to the western and eastern limits of the world.’

1. 6. ‘Both in iambic and in lyric poetry.’

XX. On a statue of Pisander, author of the Ἡράκλεα.

Ascribed to Leonidas of Tarentum, Anth. Pal. 9. 598.

The lines are hendecasyllables.

1. 4. ξυνέγραψεν. A word generally used of prose writers.

XXI. Epitaph on Hipponax.

Ascribed to Theocritus, Anth. Pal. 13. 3.

The metre is scazon iambic, so called from the halting (σκάζων) sound produced by the last foot being a spondee. It was invented by Hipponax, and is frequently used by Catullus and Martial. According to the Latin usage, the fifth foot should be an iambus. See a translation of this into Latin quoted in the notes of Thackeray’s Anthol. Graeca.

1. 3. Cp. Id. 22. 213; 25. 31. Even in death, Hipponax hates all bad men.

XXII.

Ascribed to Theocritus, Anth. Pal. 9. 434. But there is a general agreement that this Epigram was not written by Theocritus, but by some grammarian, who prefixed it to an edition of recently-collected poems of Theocritus. Consequently it is suspected to have been the work of Artemidorus, about whom see Preliminary Remarks, p. xviii.

XXIII. On the safety of Caicus' bank.

Ascribed to Theocritus, Anth. Pal. 9. 435, or rather to the same author as the preceding.

1. 2. 'Take up your deposit, when the accounts are balanced.' The phrase *ἔρχεσθαι πρὸς λόγον* is properly used of the banker who strikes a balance, but here of the *ψῆφος* or calculation of the account.

1. 3. 'Let other men give excuses' for not meeting the just demands of depositors.

XXIV. Epitaph on Glauca, probably the poetess mentioned Id. 4. 31.

Ascribed to Theocritus, Anth. Pal. 7. 262.

XXV. Epitaph on a little girl.

Ascribed to Leonidas of Tarentum, Anth. Pal. 7. 662, but contained in many MSS. of Theocritus.

1. 2. *πολλοῖς ἡλικίης*, i. e. 'many [years] before her prime.'

1. 5. *Περιστερί*. She was, as we may suppose, the mother of the children.

ἐν ἑτοίμῳ. See on 22. 212.

APPENDIX.

TRANSLATION OF IDYLL I (64-141).

LEAD, friendly Muses, the bucolic strain—

'Tis Thyrsis sings, Thyrsis from Etna's plain.

Where were ye, nymphs, while Daphnis' life decayed?

On Pindus' height, or in Peneus' glade?

For certès Etna's peak ye came not nigh,

Nor all the holy streams of Sicily.

(Sweet Muses, lead the pastoral refrain—)

His death both wolf and jackal wept amain,

And lion from amid his thicket lair:

(Lead, friendly Muses, the bucolic air—)

Cows at his feet that wont to ruminate,

And bulls and heifers lowing mourn his fate.

(Lead, friendly Muses, the bucolic lay—)

Came Hermes first to soothe him: 'Daphnis, say

Whose love hath power to waste thy soul away?

(Kind Muses, lead the pastoral refrain—)

Neighbours, to ask the reason of his pain,

Came from their charge of sheep, or goats, or beeves

Priapus came to banter—'Wherefore grieves

Thy wasting soul? e'en now the maid forlorn

By each familiar grove and spring is borne

(Lead, friendly Muses, the bucolic strain—)

In search of thee, impassible fond swain.'

Nought answered he to these, but nursed his woes

And bitter whims of love, till bitter life should close.

(Lead, kindly Muses, the bucolic air—)

There too came Venus, smiling, debonnaire,

Yet with feigned anger masking all her smile;

Who said, 'What, Daphnis, thou didst boast erewhile

O'er wrestling Love to gain the mastery ;
Say rather hath he not outwrestled thee ?'
(Lead, friendly Muses, the bucolic lay—)
'Oh, Goddess stern,' thus did he answering say,
'Revengeful Goddess, hateful to mankind,
Think'st thou my Fortune's sun has all declined ?
Nay—in the grave Love's torment I'll remain.
(Kind Muses, lead the pastoral refrain—)
Haste rather thou to meet thy herdsman's arms
In Ida's valley : there display thy charms :
Here is but lowly sedge, there oak-groves fair.
(Lead, kindly Muses, yet the pastoral air—)
Go, seek Adonis where he tends his ewes,
Or wounds the hares, or harmful beasts pursues ;
(Tune, friendly Muses, yet the pastoral lay—)
Or once again in arms bid Diomede stay,
Boasting of Daphnis worsted in this fray.
(Lead, kindly Muses, yet the pastoral song—)
Farewell, ye bears, the caverned hills among ;
Jackals and wolves, farewell ! no more in grove,
In tangled brake or thicket shall I rove,
As heretofore : farewell, sweet Arethuse,
And crystal brooks that Thymbris' rocks diffuse !
Ye know me well : Daphnis it is who sings,
Who led his kine to water at your springs.
(Chant, friendly Muses, still the pastoral lay—)
Pan, whether o'er Lycaeus thou dost stray
Or mighty Maenalus, leave the lofty tomb
Which aye records Lycaon's offspring's doom,
Whereat immortals wondering gaze and smile ;
And hither wend to our Sicilian isle.
(Sweet Muses, bid the pastoral echoes die—)
Haste, master, nor thy mellow reeds lay by,
Well-knit with wax and to thy mouthing curled ;
For me Love draweth to the underworld.
(Sweet Muses, now the pastoral music check—)
Let violets now each rugged bramble deck :

Jonquils the dismal juniper adorn :
 Let all be changed—be pears by fir-trees borne,
 Since Daphnis dies; and hounds by hinds be torn;
 And screech-owls learn with nightingales to vie.
(Sweet Muses let your pastoral cadence die—)
 So ceased the swain: him Venus fain would raise,
 But Fate had spun the limit of his days:
 Thus sank beneath the eddying stream of Night,
 The Muses' fellow and the Nymphs' delight.

IDYLL VII (52-89).

A PROSPEROUS voyage shalt thou make,
 Ageanax, to Lesbos' shore,
 E'en though the southern tempest's roar
 At the Kids' westward sloping shake
 The billows, or on Ocean's swell
 Orion rest his sinking heel;
 If thou 'lt requite the fervent zeal
 Of Lycidas who loves thee well.
 On seas becalmed shall halcyons ride,
 And drive the South and East winds back,
 Whose tumults stir the farthest wrack
 That marks the limit of the tide;
 Halcyons, of all the birds that o'er
 The Ocean seek their daily food,
 To the blue Nymphs the dearest brood:
 So on his way to Lesbos' shore
 Good omens to his haven's rest
 Ageanax may safely lead;
 And I who keep for that day's need
 A crown upon my temples pressed
 Of rose, or dill, or iris white,
 Will drain the bowl of treasured wine
 As by the ingle I recline,
 While beans roast in the embers bright:

My couch of leaves a cubit deep
With flea-bane and with asphodel
And parsley shall be heapèd well;
And as I name my friend I'll steep

My lips in wine and drain the lees;
Two swains to pipe to me shall from
Acharnae and Lycopoe come,
And Tityrus chant his melodies,

Telling what love-pangs Daphnis felt
O'er Etna roaming, while below
The oaks on Himera's bank that grow
Sighed for him; but as snowdrifts melt

On Thracian hills or Athos' crest
Or distant Caucasus, he pined:—
Again, the song shall call to mind
How once within a mighty chest,

By the mad folly of his lord,
The goatherd was confined alive;
And how, returning from the hive,
The bees with meadow-sweetness stored

Into his cedar prison came,
With such a nectar his sweet tongue
Was gifted by the pow'rs of song—
Oh blest Comatas, thine's the fame

Of this rare tale; 'twas thou didst thrive
In such a prison honey-fed
Until the summer's prime was fled:
Would thou wert in this age alive!

So might I tend thy goats hard by
Hearing thy voice on yonder brow,
While under oak or pine-tree's bough
Divinely singing thou would'st lie!

ll. 130-157.

So he departing took his separate way
Tow'rd Pyxa, leftward ; Eucritus and I
Turned with Amyntas tow'rd our host's abode ;
And there on heaps of fragrant rush and leaves
Of fresh-pruned vine deliciously reclined.
Over our heads the limes and poplars waved
Luxuriant, and the sacred stream hard by
From the Nymph's grotto babbling downward flowed :
The swart cigalas in the shady boughs
Plied ceaseless chirping, and afar was heard
In the thorn-covert the wood-pigeon's note :
Sang larks and finches, cooed the turtle-dove,
And swarming bees around the fountain hummed.
A sense of Summer's richness filled the air
Mingling with Autumn's fragrance ; at our feet
The pears, and by our sides the apples rolled
In wondrous plenty, while with damson plums
The spreading boughs o'erladen earthward drooped :
And jars, four years in resin, were unsealed.

Ye nymphs that haunt Castalia's rill, and heights
Of old Parnassus, such a draught as this
Did Chiron in the Centaur's rocky cave
Set on for Hercules ; aye, Polypheme,
The giant shepherd of Anapus, he
Who hurled whole mountains at the flying ships,
Capered among his sheep-folds to the tune
Of such a nectar, as your holy well
On that day tempered, where to Ceres stands
A granary-altar ; may I oft again
Set up my shovel in her golden heap,
While she with radiant bounty beaming holds
Poppies and sheaves of corn in either hand.

IDYLL X (26-58).

Battus [sings]

'ENVOIOUS tongues of men, Bombyca fair,
 Call thee sunburnt, gipsy, skeleton spare;
 But thou art to me a sweet brunette.
 Dark forsooth's the hue of violet,
 Dark the figured lily; yet our eyes
 Chiefest for rare posies them do prize.
 Goats run after cytissus, cranes the plough,
 Wolves for lambs are greedy, I for thee:
 Oh if Croesus' riches mine could be,
 Golden statues of us both I'd vow
 Off'rings unto Venus; flutes in hand
 With a rose or apple thou should'st stand,
 I in dancing guise with sandles new.
 Fair Bombyca, white as dice and true
 Are thy feet, thy voice is soothing low:—
 Nought alas! of thy cold heart I know!

Milo Marry, here is a songster lost to fame!
 How good an ear for music has he shown!
 This manly beard I've grown is put to shame:
 List thou to this, 'tis Lytierses' own:—

[sings] 'Thou who fill'st the rip'ning ear,
 Bounteous Harvest-Goddess, hear:
 Crown our labour with success,
 Bless our crops with fruitfulness.

Gatherers, firmly bind each shock,
 Lest the passing traveller mock—
 "Lazy logs but fit for fire!
 Wasted is such losels' hire!"

Be that end of every blade
Which the scythe has severed, laid
Tow'rd the North wind or the West;
So the ears wax comeliest.

Threshers, shun the noon-day sleep;
Then doth chaff most briskly leap
From the corn that strews the floor:
Mow'rs, begin ere skylarks soar,
Work as long as they're awake,
But at noon a siesta take.

Rare's the life a frog enjoys;
He's no need to care, my boys,
Who his liquor measures out,
Knowing neither stint nor doubt.

Stingy bailiff, have a care
When our mess thou dost prepare,
Whittle not too fine the cumin,
Lest thou make a gash thy thumb in.'

There! with a song like that a man won't ail
Working a-field: but such a love-sick tale
As thou hast starved me with, I'd bid him take
T'his mother lying at the dawn awake.

IDYLL XIX.

THIEVISH Love once plundering
Honey-comb from hive to hive,
Felt a bee's unkindly sting
Sharply wound his fingers five:
See him blow to ease their pain!
See him dance and stamp amain!

Shows he now to Venus, railing,
 What his swollen limb is ailing;
 'See,' he cries, 'albeit so wee,
 See how cruelly wounds the bee!'
 Smiling answered him his mother,
 'Thou thyself art such another:
 Of thy tiny venom'd dart
 Think how cruel is the smart!'

IDYLL XXVIII.

IN IMITATION OF THE ORIGINAL METRE.

COME, thou aider of work, gift of the blue-orbèd divinity,
 Distaff, welcome to dames skilled in discreet arts of house-
 wifery,
 Come with me unabashed, come to the fair city of Neleus
 Where stands Venus's fane greenly enclosed under Mount
 Ampelus.
 Thither favouring gales grant to us, Jove, wafting serenity,
 That I may with my host pleasures of old friendship reci-
 procate,
 With my Nicias, plant fostered among mellow-voiced Cha-
 rites;
 And may offer thee, rich cunningly-wrought ivory workman-
 ship,
 Chosen gift for the fair hands of the dame wedded to
 Nicias;
 By whose aid thou shalt make garments for men's perfect
 apparelling,
 And for feminine wear draperies transparently undulant.
 Twice indeed in the year mothers of lambs feeding in
 pasture-lands
 Would their silkiest wool yield to oblige elegant Theugenis;

So untiring her zeal, such are her tastes, frugal and moderate.
Far from me were the wish into a home thriftless and indolent
From this land of our birth sending thee forth vainly to banish thee;
For thy home is from old Corinth derived, founded by Archias,
Sea-girt Sicily's core, dwelling of all manly nobility.
Now thou 'lt dwell in a new home with a man cunning in remedies,
Able skilled to avert sicknesses, frail mortals' inheritance,
Fair Miletus's fame sharing with Ionian citizens:
So shall Theugenis reign hailed by her peers 'Queen of the Beautiful
Distaff,' bearing in mind giver and gift, singer and melody.
Aye, and looking on thee men shall declare—'Hugely may gratify
Gifts whose value is small: as for their worth, friendship enhanceth it.'

THE END.

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